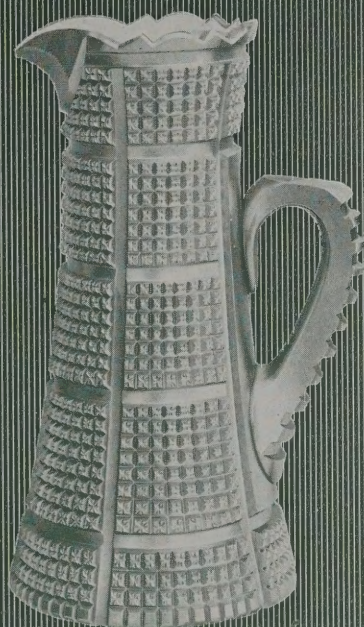
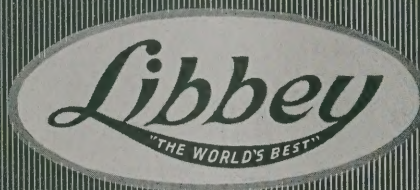


POTTERY & GLASS



HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK



YOUR customers appreciate the value of Libbey reputation. Do you make the most of it?
Display Libbey Cut Glass, Talk about it. You will find your patrons immediately responsive.

Saleroom at Factory
THE LIBBEY GLASS CO., TOLEDO, OHIO.

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china :

Haviland & Co.
Limoges

Note Our New Address

Haviland & Co.

11 EAST THIRTY-SIXTH STREET



NEW YORK



FINE TABLE GLASSWARE

No illustration
can do justice
to this line.
It must be seen.

A complete
assortment of
new goods.



Is always on
view at our
various
salesrooms.
It is there
for your
convenience.
Call and see
it.

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial
Building, Philadelphia

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston
MARSH & KIDD CO., 617 Mission St., San Francisco

IT'S THE QUALITY THAT MAKES THE DIFFERENCE CENTRAL GLASS WORKS WHEELING, W. VA.

Manufacturers of LEAD
BLOWN, PRESSED AND
DRAWN STEMWARE,
BLOWN AND PRESSED
TUMBLERS, DECAN-
TERS, CARAFES, JUGS,
OILS, BLOWN TABLE-
WARE, ETC.

HOTEL, CLUB AND
CAFE GLASSWARE.



67-5 IN BLOWN COMFORT, OPTIC, ETC.

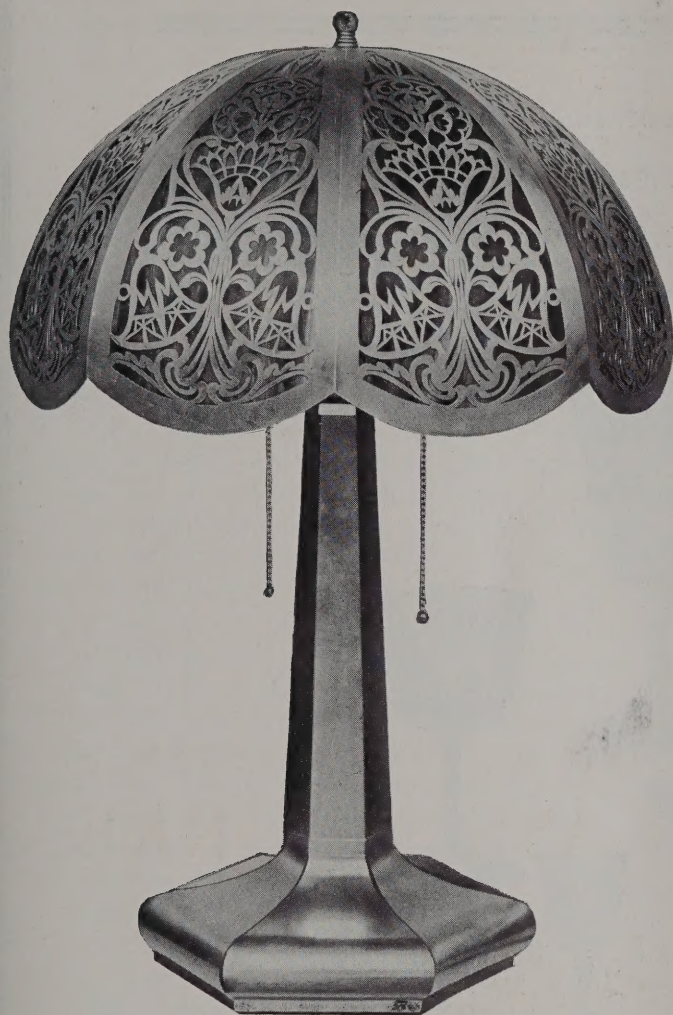
Our Specialty: DEEP
PLATE ETCHED MONO-
GRAM AND CREST
WORK. IF YOU WANT
REAL QUALITY GLASS-
WARE AT RIGHT
PRICES AND PROMPT
DELIVERIES, TRY US
AND BE CONVINCED
YOURSELVES.

New York, A. P. DOCTOR, 66 West Broadway.
Philadelphia, THOS. DOWNS, JR., 610 Denckla Building.
Baltimore, GREEN & THOMAS, 33 South Charles St.
San Francisco, HIMMELSTERN BROS., 718 Mission St.
Pittsburg, ELKINS GLASS CO., 210 Fourth Ave.

Branch Offices

Denver, BERSBACK, MALONEY & Co., 1517 Lawrence St.
Cincinnati, THOS. M. LEWIS, 437 Main St.
St. Paul, S. R. McMASTERS, 632 Endicott Building.
Buffalo, E. S. PEASE CO., 611 Main St.
Salt Lake City, MAUS-STEWART CO., 146 Southwest Temple.

BEAUTY BEAUTILITY UTILITY



A Popular Leader. Write for Price

YOU MUST SEE
our full line
TO BE PROGRESSIVE
TO SEE, IS TO BUY

This is an Age of
Applied Art
to the
Comforts of Modern Life

Light is One of the
Great Necessities
of Modern Life

You Can Have Light
with the Beautiful
and Artistic
Effect by Selecting
Electric Portables
and
Domes
from Our Extensive Line

THE NEWEST
MOST TRULY ARTISTIC
CONSTRUCTION THE BEST

PRICES—Ask for Them

BEAUTILITY ART CO., Inc.

179-181-183 WOOSTER ST.

NEW YORK CITY

P. S.—Drop a Card and Our Representative Will Call

A Reputation that proves the Quality of our Goods

For 25 years we've been decorating and producing china and glassware, that have been as nearly perfect as could be manufactured, and during that time we have gained a reputation for honesty of work that is envious.



SPECIAL
STOCK
PATTERNS
ALWAYS
ON HAND

COME IN AND
SEE OUR
MANY LINES.
TO THE
TRADE ONLY

That proves the quality of our goods, for without quality we couldn't have won the reputation. Our goods are carried and sold by the best stores in the country. If they find them profitable we are sure you will.

The Flogel Decorating Works

40 WEST 18th STREET, NEW YORK

POTTERY & GLASS

VOLUME VIII, No. 6

NEW YORK, JUNE, 1912

TERMS: \$2.00 per year in advance
25 cents per copy

The Function of the Critic

A GOOD CRITIC IS THE BALANCE WHEEL BETWEEN THE FANATIC REVOLUTIONS OF GENIUS AND THE CONSTANT TURNINGS OF A PETULENT PUBLIC

BY CHARLES F. BINNS.

IT is not uncommon to hear the remark "I am no critic but I know what I like." The critic is also able to say "I know why I like," for upon this fact his authority depends. It does not follow from this the critic is infallible but in all ages of the world it is he who has established standards of quality, whether in art or skill. Criticism is not always the work of an individual though there has generally been a leading and directing spirit. The beauty of ancient literature such as that of the Old Testament is doubtless due to the fact that certain companies of writers were associated in the work and that a high standard of criticism was maintained. A familiar illustration of this may be found in modern times when in and around the little village of Concord, Mass., in the early years of the nineteenth century, was assembled a group of men and women whose work will live in the history of American literature. Here the critic was a spirit of the air and the writers flourished under his spell. A more recent example is found in the union of Robert and Elizabeth Browning, each of whom was the friendly critic of the other.

But our concern is more with art than literature—though, to be exact, literature is one of the highest forms of art—and with the special phase of art which is called applied, or industrial, or decorative. Nor does history fail us here, for in the pyramids of Egypt, the terra cottas of Greece, the faience of Italy, and the cathedrals of England, there may be found the far-reaching and penetrating influence of the critical spirit. Or, to put the matter in another way, art of any kind has flourished only under the stimulus of appreciation and the best kind of appreciation comes from the critic, that is, from him who knows. The designer or producer is not the best judge of his own work. He is apt to be blinded by prejudice. His language often is "'Tis a poor thing, but mine own." The function of the critic is to apply an independent test and by virtue of his training and experience to measure the work by generally accepted standards.

The public is not the best critic. In fact popular approval is usually short-lived and fickle. The reason why ancient and medieval works of art are preserved and venerated is that their quality has withstood the test of time. This cannot be the case with a mere temporary or local popularity.

But now there arises the question, from the point of view of the manufacturer, "If the running of a factory depend upon popular approval in purchase, how can this be ignored?" It is quite true that manufacturers must make sales in order to have money wherewith to operate. It is also true that the public supplies this money, but at the same time it should be candidly confessed that it is possible to consider money alone and apart from any standard of criticism or test of quality, while on the other hand, quality may be deemed the criterion of success and money the power which enables its accomplishment.

There is yet another point. So long as the best wares are imported, it cannot be said that the public does not appreciate quality. Let us test the matter. Most of those who read these lines have the opportunity of placing good wares upon their tables and of visiting with friends who do likewise. Make a mental note of the source of the services with which the guest table is furnished. How often are American wares used? The experience of the writer is that not in one house in ten is the best ware of domestic make.

The opportunity before the American potter is without limit and the first thing necessary is that he should establish, either by his own discriminating sense or by hiring a competent man, a standard of criticism.

It is related of the great Josiah Wedgwood that on walking through his shops he would carefully examine the wares. He was lame and used a heavy cane. When he noted a blemish in the work he would lift his cane and bring it down heavily on the defective piece, saying, "That won't do for me." Presum-

ably the workman was not paid for the breakage and learned to do better next time. Perhaps also it was melodramatic on the part of Wedgwood, but he died a rich man and his reputation is among the highest.

The standard by which the judgment of the critic is passed is three-fold. First there is structure or form. This is the foundation of good design from a chair to a cathedral. It embraces fitness or adaptability, outline or shape and proportion. It makes the form fit the material and discountenances imitation. Secondly comes ornamentation or embellishment. This includes decoration of all kinds, carving, modelling, painting, and upholstery. It calls for a knowledge of drawing and an appreciation of spacing, color, and what the Japanese call "notan," a proper relation of light and dark tones. Thirdly there is craftsmanship or the skill by which the foregoing points are expressed.

These things of course involve the exercise of a trained judgment, and it should be the endeavor of every manufacturer of wares purporting to please the eye to so inform himself that he will be independent of assistance in the matter of criticism and so will be able to anticipate the judgment of an exacting world.

United States to Abrogate French Pottery Pact

Secretary MacVeagh has decided to abrogate on August 1 the American Government's agreement with the Limoges (France) Chamber of Commerce, under which china and pottery have been imported into this country since 1908. The agreement, which fixed the method of appraising these wares, has given rise to many complaints from pottery manufacturers in this country and customs officers, who declared it did not form an equitable means of appraisal. Secretary MacVeagh's action follows the recommendations of a commission appointed to investigate. The commission reported that the Government was deprived of its lawful duties on importations from Limoges and that the agreement was inherently defective. The Limoges Chamber of Commerce will be given until July 1 to present reasons for continuing the agreement. The abrogation, it is expected, will impose higher prices on French chinaware in the United States.

Recent Publications

BUILDING STONES AND CLAYS, the latest work of Edwin C. Eckel, C. E., contains several chapters that should be of practical use to the potter, dealing in a technical manner with the origin of clays, classifications, etc., with lists of references on these origins and the geographic distribution of clays. The book, profusely illustrated with line cuts and containing many tables and formulæ of the different clays, is published by John Wiley & Sons, New York, and is the fifth technical work of Mr. Eckel, his others dealing chiefly with cements.

Leading dealers everywhere read POTTERY AND GLASS.

Seasonable Display

Goods offered in season are more likely to find a buyer than those displayed out of season

The merchant who is alive to the possibilities of his show window takes special pains to make his displays seasonable. The late Russell Sage in giving advice to a young man starting out in the financial world once said: "My boy, buy your straw hats in winter, and you'll save money when summer comes. I know, for that is when I purchase mine." This advice may be excellent—it must be if Mr. Sage followed it—but there are very few of us who care to purchase our personal furnishings or our glassware and pottery months before they are to be in season. Just imagine the grief of a man buying a straw hat in winter and finding that caps are in vogue in summer.

Seasonable displays of all varieties of goods in the stores attract every one. It is but natural. We are interested in what is in vogue at the present time much more than what will be fashionable in the future. Sufficient unto the day are the demands thereof, and we practice that religiously.

Pottery and glassware, no matter what kind, lend themselves admirably to effective display.

No matter what the display be, or how valuable the goods, however, the total effect is lost, or greatly weakened, if there is no idea in the arrangement. Goods, in and out of themselves, do not have the power to command attention from the average passer-by. But in an attractive arrangement they are compelling.

We might clinch the arrangement with this simile: The most perfect piece of prose or poetry consists of everyday words with which we are all familiar, and probably use hundreds of times during a week. The great charm of the poetry and prose, therefore, does not lie in the words which make it, but in the way they are arranged and in the idea they convey.

So it is with a display of glassware or pottery. The goods themselves may not be any better than a dozen other makes on market, but if they are arranged carefully and thoughtfully to carry out some idea, they may appear to be better than anything ever before produced.

This is not a method of fooling the public, for no deception is offered. The goods are not changed; they are neither better nor worse than they were before the display. Rather, might it be stated, the customer is given a little more than the goods—an idea for their use, perhaps, a suggestion that will appeal to his æsthetic taste, or a way to effect a betterment in the decoration of his home or table that but for the display would never have been thought of. This is service to a customer, and it is just what every well designed and arranged window display should offer. With it, mediocre goods may become big sellers; without it, the best merchandise may become a "shelf-warmer."



Flashlight photograph of the National Association of Cut Glass Manufacturers' banquet

Cut Glass Men Meet in Convention

NATIONAL ASSOCIATION CONVENES AT GRAND HOTEL, NEW YORK, ON DAYS OF JUNE 6 AND 7, FOR ANNUAL MEETING AND BANQUET—OVER SIXTY MEMBERS PRESENT

WITH a representative gathering including members from as far west as Michigan, the National Association of Cut Glass Manufacturers met in convention at the New Grand Hotel, New York, on the days of June 6 and 7. Many matters of important business were brought before the association and acted upon, reports of committees were heard, speeches from other organizations were listened to, suggestions were offered for the welfare of the association and a most delightful and successful banquet was held. Altogether the two days were extremely busy.

On the morning of the first day, the executive board, in conjunction with the directors, met in session and took action upon a number of matters vitally affecting the welfare of the association. This meeting was *in camera* and no reports were given out. In the afternoon of the same day a general meeting of the members was called and reports from various committees were heard.

The culmination of the social part of the convention came with the banquet tendered to the members and friends of the association, on the evening of June 6. The affair was highly successful, and was enjoyed by everyone present. Covers were laid for over

73 guests. C. H. Taylor of The Jewel Cut Glass Co., acted as toastmaster of the evening. He professed shyness before the gathering and awaited the introduction of President H. C. Carey. After the introduction, however, he lost his shyness and proved an apt and amiable master of ceremonies. The first speaker was Wm. F. Dorflinger, of C. Dorflinger & Sons, who gave a most interesting talk on "Sales and Credits." In the course of his address he sounded the slogan of sane business: "You are working for yourself, you know better than any one else what you put into your work and what you get out of it—then why bother about the other fellow?"

J. D. Robinson, of the Libbey Glass Co., followed as the second speaker, and talked entertainingly on "The value of co-operation." His address was inspiring and brought home forcibly many points of sound reasoning that were taken to heart by all.

The third speaker of the evening was C. H. Fry of the Fry Glass Co. He was introduced by the toastmaster as "The Grand Old Man," a soubriquet that, because of his personality, experience, and age, fitted him most appropriately. From a fund of knowledge gained through years of work on the "firing line" he discoursed most entertainingly on the sub-

ject of "The figured blank and its influence." His talk was highly edifying and every word bore conviction.

After Mr. Fry had finished, some interesting remarks were heard from the following, who, more or less reluctantly, responded to the call of the toastmaster: Jas. D. Bergen, A. L. Blackmer, W. J. Ford, J. E. Marsden, J. H. Fry, Thos. Shotten, T. P. Strittmatter, J. F. O'Gorman, and Andrew Snow, Jr.

The following is a complete list, as far as could be obtained, of the members and guests in attendance at the banquet:

Wm. F. Dorflinger, of C. Dorflinger & Sons.

J. D. Robinson, Libbey Glass Co.

H. C. Fry, Fry Glass Co.

J. Howard Fry, Fry Glass Co.

D. W. Denton, Fry Glass Co.

Andrew Snow, Jr., Pairpoint Corporation.

James P. Rome, POTTERY AND GLASS.

J. F. O'Gorman, "Pottery, Glass and Brass Salesman."

E. H. Bennett, "Crockery and Glass Journal."

H. D. Carey.

J. E. Marsden.

C. H. Taylor.

T. P. Strittmatter.

A. L. Blackmer.

Thomas Shotten.

G. William Sell.

E. J. Koch.

G. L. R. Masters.

W. E. Corcoran.

W. C. Anderson.

O. S. Alterholt.

W. J. Ford.

R. W. Murphy.

Thos. B. Campbell.

H. G. Clapperton.

J. E. Stigner.

P. H. Healy.

Frank Steinman.

J. J. McKenna.

L. E. Hall.

S. R. Henderson.

E. Halderman Finnie.

Hasell W. Baldwin.

Val. Bergen.

Jas. D. Bergen.

Jas. J. Niland.

M. J. Kelley.

A. G. Muller.

C. McMullen.

Wm. F. Kelz.

Louis Levien.

George Noke.

Wm. Waldman.

H. S. Mills.

F. H. Taylor.

J. H. Stant.

H. R. Luckcock.

A. R. Engelman.

Albert R. Krantz.

Wm. D. Finke.

J. H. Herfeldt.

N. Regen.

F. W. Reichenbacher.

John Gogard.

Emil Kupfer.

V. Brisbois.

Harry T. Broden.

A. F. Gebhardt.

C. A. Weidemann.

F. W. Gardner.

Oscar W. Eckland.

Geo. L. Kearney.

D. C. Tracy.

H. A. Diehl.

Wm. J. McKenna.

S. Ruggles Henderson.

D. C. Osborn.

Thomas Skinner.

Edward W. Mayer.

James Stott.

Wm. Hall.

Chas. F. Patten.

John E. Krantz.

On the morning of June 7, the members again assembled in general session and discussed and acted upon many matters of importance to the industry. After further discussion adjournment was made at 1.45 P. M., to December 12, 1912, unless called sooner by the executive committee.

At 2 P. M., a meeting of the executive committee and directors was called, which took up the balance of the day.

The National Association of Cut Glass Manufacturers, which now numbers fifty-seven firms and corporations in its membership, and whose object is "to protect, promote, further trade and advance the interests generally of manufacturers of cut glass," has done much already for the improvement of general conditions in the trade and by united efforts of its members, much more is daily being accomplished.

The officers of the organization are:

President, H. D. Carey, Scranton, Pa.
First Vice-President, J. E. Marsden, Egg Harbor, N. J.
Second Vice-President, C. H. Taylor, Newark, N. J.
Treasurer, T. P. Strittmatter, Philadelphia, Pa.
Secretary, A. L. Blackmer, New Bedford, Mass.

Old Blue Ware Valuable

Old Blue Tableware sought after by collectors and antique dealers now brings fabulous prices in the auction markets

IF you happen to have a piece of "old blue" tableware which has been a family heirloom, lock it up securely in the safe, for at the present quotations for blue Staffordshire it will be worth a small fortune in the course of a few years. Although much sought after by collectors and antique dealers, "old blue" is still popular among the masses, even if it isn't Staffordshire. The most costly of this famous ware is that depicting early American views, a platter being recently sold at a private auction sale for \$1,225. In 1903, at a similar sale, its mate sold for \$290. Both plates were by the same maker, Andrew Stevenson, and the same artist, W. G. Wall, furnished both designs. The only difference was that the platter sold in 1903 was a view of "New York from Brooklyn Heights" and that sold in 1912 was "New York from Weehawken."

The difference of \$935 in the valuation of these two platters was not the measure of Weehawken's superiority over Brooklyn Heights as a point from which to observe New York in 1818, when Wall came to America from Dublin to make his sketches for Stevenson, but it is a measure of the increasing value placed by collectors on "old blue," or "historic plates," or "blue Staffordshire," or whatever it is called to-day.

Enoch Wood began to make blue Staffordshire ware for the American trade shortly after he started in business in 1784. His lead was quickly followed by his competitors, and from 1784 to 1840 or thereabout not less than twenty-one firms identified their names with the trade, while others were engaged in it, but are not known by name. There are records of at least 429 American subjects that were employed by these British potters to adorn their wares.

"Old blue" has become one of the leading staples of the antique market, for it has at least two elements of attraction that distinguish it from other old-fashioned household wares that are nowadays sought out. First comes its historic interest. It was made in England, but for America; and to win American favor there were reproduced upon it American views and other subjects suited to the American trade. It came to be used largely, and the old plates, platters and other things present many scenes of a hundred years ago. This is the basis of old blue's historical interest.

Its other element of attraction lies in its decorative quality. Although many of the pieces are deficient in fine detail of decoration because of the vicissitudes of the process by which the designs were printed on paper from copper plates and then transferred to the china, they provide a color value in the decorating of Colonial rooms, or when associated with old furniture or pewter or copper and brass.

How the Trade Journal Helps You

THE dealer who is not familiar with the trade journal covering his lines of business is losing much of the best kind of help that is available for the suggestion of business getting ideas and plans for their development. No business man can read the literature of his business without profiting by it.

Of course there are men who are so old-fashioned that they look upon trade papers as more get-rich schemes pushed by somebody who is after the retailer's money.

Naturally trade papers are published for the purpose of making money, but so is every retailer in business to make money, though that does not mean that he is in business to rob the public. The main idea of all business is to give an adequate value for money received. That the trade journal certainly does.

The trade paper is not a form of graft. It is not a necessary evil. It is not a selfish business enterprise whose sole aim is to line the pockets of its promoters. It is the text book of the business and as such it is well worth studying; as much so as the books of your school days.

Business is not a matter of luck, nor is it a game to be run on a guess-work basis. It is subject to certain rules and its success is based upon certain principles. No man can assume that he comes by a knowledge of these rules and principles by nature any more than he can assume that he is born with a complete working knowledge of bookkeeping, stenography or plumbing. In order to learn business a man must study business and he should study it in the business journals.

There was a time when men bought stores, stocked them with goods, sold the goods and put the money into a sliding box they called a money drawer and took it out again as they needed it for personal or family expenses, or for buying more goods. They kept this up until they were closed out by death—or by the sheriff.

AN INTERESTING AND INSTRUCTIVE ARTICLE THAT IS WORTH THE PERUSAL OF EVERY UP-TO-DATE DEALER

BY FRANK FARRINGTON

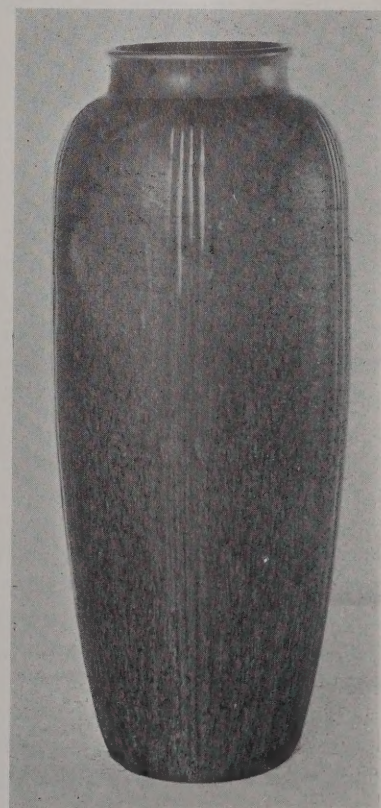
(Author of "Talks by the Old Storekeeper," "Retail Advertising—Complete," Etc., Etc.)

They had no system of handling cash, no system of pricing, no system of selling or of saving, no system of anything. That day

happily has passed. The men who are developing into successful retailers to-day are men who know, men who systematize, men who study the methods and rules of those who have succeeded. They find all this in the trade papers. They receive inspiration, they are encouraged to undertake larger matters, and they are not only urged to increase their business, but shown how as well.

There are still many merchants who do not read trade literature. I had a letter from one the other day. When he inventoried at the end of his year, he found that his assets had shrunk by about \$1,300, although his sales had increased. When I made up a profit and loss statement for him he found that he should have had net profits for the year of about \$3,500 which he did not have. Nor could he find out where the money had gone. He had been doing business in the old-fashioned, haphazard way without system or method.

(To be continued in July)



Two attractive shapes in pottery vases.

Among the Potteries

SPOKANE, WASH.—The big plant of the Clay Products Co., recently erected in that city, commenced operations last month with a force of thirty operators. The pottery will manufacture domestic crockery, washbowls, water pitchers and jugs, jars, flower pots, etc. The new company is owned by J. G. Short and Andrew Laidlaw, of Spokane, with T. G. McDougal, a graduate of the Ohio State University of Ceramics, as superintendent.

New Castle, Pa.—Announcement has been made that an addition to the pottery at New Castle, Pa., is to be built, and possibly three kilns will also be added. The company has enjoyed a steady run for some time and sales have exceeded expectations.

Sistersville, W. Va.—A committee of ten business men and capitalists of Sistersville are endeavoring in behalf of the recently formed Board of Trade to bring a pottery to this place. They have inspected the Paden City Pottery with a view of getting an idea of the business. According to John B. Lesselle, manager of the Paden City Pottery Company, there is an abundance of good clay in and around Sistersville, and it is now the intention of the new board to get busy and use it. They are also negotiating for the purchase of several gas wells in the vicinity and if the deal can be put through cheap gas and free building sites will be offered to induce manufacturers to settle.

East Liverpool, O.—The seven-kiln plant of the Brunt Pottery Co., which was recently sold by the trustees to William S. Brunt, formerly president of the company, will shortly be reorganized and placed on a solid basis. It is stated that the transaction was the outcome of differences of opinion among the stockholders, the majority of whom were members of the Brunt family, the matter being allowed to go through the courts in order that a new start might be made. It is expected that the company will resume operations in the course of a few months.

Sag Harbor, L. I.—In order to promote the industry, the village authorities of Sag Harbor have given the Peconic Pottery Company a two years' lease, with privilege of renewal, rent free, of the schoolhouse annex. A kiln of large capacity has been constructed and employment given to twenty-five hands. Orders that will keep the plant running full time for the next six months have been received.

East Palestine, O.—It is understood throughout the Ohio pottery district that the plant of the East Pales-

tine Pottery Co., which was operated by the Will S. George Pottery Co., and which was recently destroyed by fire, will be rebuilt in the near future. The plant when in operation gives employment to from one hundred and fifty to two hundred hands.

Kittanning, Pa.—A number of pottery men are interested in a plan to raise a fund of \$50,000 to be used toward putting the pottery at Wickboro, near Kittanning, in operation. This plant was formerly under the management of Charles H. Cook, of Trenton, and can be bought for \$50,000, with favorable terms.

Newell, W. Va.—Carelessness on the part of a freight train crew caused the Homer Laughlin Pottery people considerable trouble and loss, when a freight train was backed over a bumper and crashed into the decorating kiln, wrecking one end of the building and breaking the gas main, causing a slight fire. The damage by wreck and fire will amount to about \$500 or \$600. A serious explosion was only averted by the quickness with which the pottery employees shut off the gas and manned the fire hose.

Clarksburg, W. Va.—Among the recent articles of incorporation filed with the state officials is that of the Clarksburg Pottery Co., with a capital stock of \$75,000. The incorporators are John L. Ruhl, John A. Keenan, H. W. Dickey and R. Douglas.

East Liverpool, Ohio.—The Warner-Keffer China Co., manufacturers of pottery, filed a petition in voluntary bankruptcy in the United States District Court, Cleveland, May 29. The schedule placed their liabilities at \$82,419.47 and assets at \$62,675.

Medicine Hat, Alberta.—Contracts for the construction and machinery of the pottery plant to be established in this place by J. A. McIntyre have been awarded. It is the intention of the promoters to ship the necessary clay from the McIntyre banks in the state of Washington and to manufacture a general line of pottery, being governed, of course, by the requirements of the country in which they are located.

Trenton, N. J.—Although several bids have been made for the plant of the bankrupt Phoenix Pottery Co., near Bordentown, none have as yet been confirmed. E. L. Katzenbach, as counsellor, and John H. Hutchinson, the receiver, recently made application to the Court of Chancery for \$500 and \$1,000, respectively, for fees, but the court decided that \$350 and \$750 were ample.

The Puzzling Profit Problem

MORE DISCUSSION OF THE "LEAK IN THE CASH DRAWER" AND A FEW EXAMPLES THAT WILL FORCIBLY CLINCH OUR ARGUMENTS

SOME correspondents in their desire to contribute to the humorous rather than to the serious side of the profit problems printed in the last three issues of POTTERY AND GLASS MAGAZINE have expended a prodigious amount of clumsy wit in making fun of the man who would compute profits with percentages figured on his selling price. They seem to think the "good old arithmetic" is the sole arbiter of the question.

They entirely eliminate the equation of human nature. The writer has as much respect for the "good old arithmetic" as he has for the good old anything else, but he believes also that the world moves; that you can't stand pat on the methods of statement indulged in by the old arithmetics, any more than you can stand pat on anything else in the world.

Scientifically, two and two always make four. Practically, two horses and two cows are neither four horses or four cows, *but four animals*.

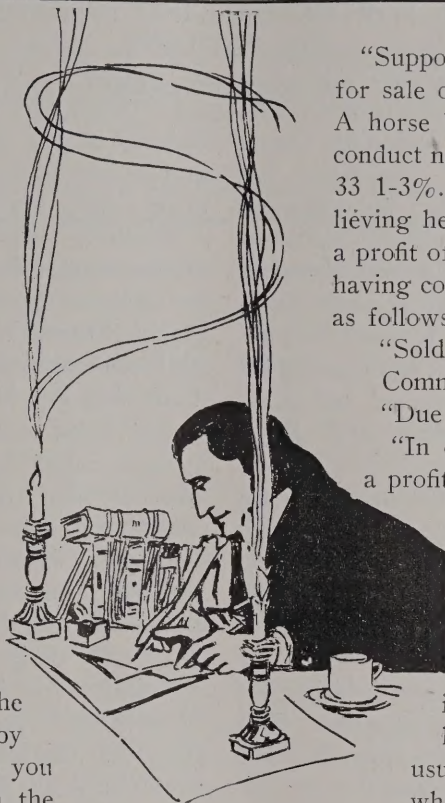
So you must always be careful in the statement of your facts, because one statement does not always equal another.

From an article printed sometime ago, we take the following illustration of the principle involved in the statement of the problem of figuring profits on the price:

"You will find in every arithmetic such examples which are scientifically true, but which do not allow for the false thinking of a great many very practical men. A man buys a horse for \$50.00 and sell him for \$75.00. What percentage of profit does he make? Answer, 50%.

"The arithmetic figures the percentage of profit on the \$50.00 and not on the sale.

"The consequence is that our good teachers have led us to think of the percentage of profit from a standpoint that makes many men *think* they are making much larger profits on the business they are handling than they really are. This makes them prodigal of expense and very often leads to a failure, which with a more thorough knowledge of expense from a practical, every-day standpoint, could have been avoided, or, rather, never would have been imminent.



"Suppose a man has in contemplation a horse for sale on the basis of the above transaction. A horse broker approaches him and offers to conduct negotiations. He asks a commission of 33 1-3%. Now, the owner of the horse, believing he can get \$75.00 for him, and having a profit of 50% in sight, agrees, and the broker having completed the transaction, renders a bill as follows:

"Sold one horse at.. ..	\$75.00
Commission 33 1-3%	25.00
"Due Seller	\$50.00

"In other words, the seller's books show a profit of 50% entirely eaten up by a commission of 33 1-3%. This problem is thoroughly descriptive of the difficulties of a great many of our smaller merchants."

Let us, for the sake of argument, suppose that a man starts in a small grocery business. Suppose he buys his stock of goods and, as is usual in such cases, he prices them at what the wholesaler's salesman tells he ought to get for them.

At the end of the month he finds that he has done a business of a thousand dollars.

He has kept a close track of all the sales and finds the goods he has sold, at invoice cost, cost him \$680.00.

He finds that his total selling *expenses*, etc., are \$220.00, and thus he has \$100.00 as a *profit*.

He does a little figuring.

He assumes that his cost of doing business is 22% of the total amount of business *that he has done*, that being the easiest way to figure it. He has made a *profit of 10% of the total amount of business*. This is quite the natural way for the average man to figure it. Let us suppose, therefore, that he proceeds to replenish his stock with exactly the same kind of merchandise that he had before, and he thus buys another \$680.00 worth of goods. (We assume this simply for the sake of illustration.) He gets the goods in and he says—"I'll mark these to make 32% over cost, because I want to make 10% profit, and 22% will cover the cost of doing business, etc."

What does he get? He finds at the end of the month that he has sold the same amount of merchandise, but he has received only \$897.60 for it. In other words, he hasn't made his \$100.00 profit, but has actually paid out \$2.40 more than he received.

Had the retailer's knowledge of percentage been

(Continued on page 18)

Putting the People of Dickens on Pottery

IT is quite refreshing to pay a visit to the old and honored firm of Adams, and through the courtesy and kindness of Mr. Percy Adams I am able to give my readers a brief account of what is happening there. So much of the "hashed up" business has been practiced of late in the ceramic industry—the aerograph has blown itself dry, the decalcomania has reached that point where it ceases to be interesting, and a painful sameness exhibits itself in nearly every piece of crockery you handle—that I repeat it is re-

freshing to gaze upon something which is not pirated and is, as far as possibilities will allow, original.

There is a continual cry for something new. Well, in the series of Dickens' subjects, after the illustrations of George Cruikshank, although they are reproductions, you have it.

The combination which gives me pleasure to chronicle is a happy one, and a few data will not be out of place.



Nicholas engaged as a private tutor

Curiously enough, the present owners of the firm at Tunstall are the direct descendants of the last two of the four following master potters of the name of William Adams: William Adams of Greengates, Tunstall (1745-1805); William Adams of the brick house, Burslem and Cobridge (1748-1831); William Adams of Stoke-on-Trent (1772-1829); William Adams of Greenfield and Tunstall (1798-1865).

The first three were cousins and the last two were father and son. Chronologically, they came one after the other, as it were. They played a considerable part in their day and generation in building up, not only their own fortunes, but helping very much in the development of the potteries generally. Specimens of their productions are in the British Museum and in all other im-

THE GREAT VOGUE OF DICKENS AT THE PRESENT TIME MAKES HIS CHARACTERS PARTICULARLY APPROPRIATE FOR DECORATING PURPOSES ON POTTERY

BY BERTRAND RHEAD

portant art institutions. "The Inimitable," as Charles Dickens was known among his chosen associates, being himself the greatest of artists, had the faculty of attracting and attaching to his personal surroundings other artists, graphic and pictorial, with whom it was his happy lot to be closely associated in life.

Similarly with "the great George" Cruikshank, whose popular fame preceded that of Charles Dickens by an entire generation, whose characteristic etchings much advanced the early success of *Sketches by Boz*, and whose grotesque conceptions for the illustration of *Oliver Twist* were so popularly appreciated that the artists' own peculiar belief, subsequently entertained in perfect good faith, is not widely outrageous as at first sight appears—namely, that he, Cruikshank, the designer of the illustrations, was justly entitled to be handed down to fame as the real originator of that dramatic story, the tragic episodes being undeniably in the well-recognized Cruikshankian vein, as much as the humor was Dickens' individual undoubted original "particular."

This fact considerably undermined his artistic reputation, and being poorly paid for work by which others profited, he was latterly obliged to part with the vast collection of his works, and in 1866 two hundred and fifty dollars a year was settled on him from the Royal Academy's Turner annuities. He died in 1878.

The subjects in question have been exceedingly well engraved and produced in underglaze colors, with broad bands of dark sage green to set them off.

The pick of a very charming selection is undoubtedly the Old Curiosity Shop, and when transferred to a plate or plaque is capital for a den.



Oliver asks for more. From the familiar passage in *Oliver Twist*



Mr. Micawber delivers some valedictory remarks to his guests



From All Over the World

LITTLE NOTES OF INTEREST TO
THE TRADE PICKED UP FROM
DIFFERENT PARTS OF THE GLOBE



THE value of earthenware imported into Canada during 1911 showed a substantial increase over that of 1910. One of the latest tables compiled by that government gives the value of earthenware imported during 1910 as \$349,361, as against \$401,279 in 1911, an increase of \$51,918.

* * *

The Paterson Foundry and Machine Company, of East Liverpool, Ohio, will shortly install the complete equipment of machinery for the new mammoth art pottery of the Royal Nippon Porcelain Co., Asakania, near Tokyo, Japan. It is estimated that the new Japanese plant will give employment to over two thousand people, and it is possible that American machinists will be sent to Japan to erect the machinery, the order for which is the largest ever placed in the United States for pottery machinery for export.

* * *

The Bureau of the American Syndicate of Manufacturers, opened some time ago in Berlin, Behrensstrasse, near Unter den Linden, Germany, is now regularly supplying its members with first-hand information regarding export and import conditions in Europe. Those in charge are members of syndicate and merchants, who make a special study of the commercial conditions in all European countries, as far as they can, for the benefit of American importers and exporters.

* * *

Japan exported to Hawaii and the Philippines during 1910 and 1911 glassware and porcelain, including charges, to the amount of \$151,420. Of this \$106,337 was glassware.

* * *

An advance of fifteen per cent. was put on all their productions, April 15, by Austrian china manufacturers.

* * *

The proposals of the South African Industries Commissioners to advance the import duty on china and potteryware from 15 per cent. to 30 per cent., is arousing the active protests of the mercantile community.

* * *

A French Consular report draws attention to the possibilities for trade in glass and glassware in Greece, which, it points out, is worthy of note by manufactur-

ers and merchants. Table services, pots for preserves, graduated vessels and such glassware as are used by confectioners and retailers of glassware appear to be most in demand.

* * *

The United States imported porcelain to the value of \$1,162,707, earthenware valued at \$1,117,686 and glassware amounting to \$17,978 from Japan during 1910 and 1911. These goods were invoiced through five consular districts.

* * *

Although the exports through Hong Kong to both the United States and Hawaii decreased by about 2.3 per cent., there was an actual gain during the last half of the year when the disorder might have explained a less favorable record. The figures, according to consular invoices on earthenware and glassware during 1910, were \$44,307, and in 1911 \$66,019. Hawaii, in 1911, imported earthenware and glass to the value of \$7,781 from Hong Kong.

* * *

There was a large decrease in the shipments of earthenware, china and glassware from the Port of London during 1911, the British invoices showing exports valued at \$451,341 during 1910, and only \$166,568 in 1911.

* * *

During 1910 Ireland imported chinaware to the value of \$123,317, and glassware amounting to \$857,311. Most of which came from the English manufacturers.

* * *

Exports from Hong Kong to the Philippines increased during 1911, but glassware and earthenware were two of the items that fell behind their previous figures, being credited with \$59,267 in 1910 as against \$48,063 in 1911.

* * *

In a recent report of general exports and imports of Rotterdam, both earthenware and glassware figured in tons of 2,000 pounds, showed an increase of 14,624 tons of earthenware imported in 1911, and exports of 7,114 tons more than in 1910. Glassware decreased correspondingly, the imports showing a drop of 392 tons and the exports 657 tons.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.
REG. U. S. PATENT OFFICE

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, COR. 28th ST., NEW YORK

THOMAS A. CAWTHRA *President and Treasurer*
EDMOND J. HUOTT *Vice-President*
FRANK F. LYONS *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART
METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA *Managing Editor*
PROF. CHARLES F. BINNS *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION

BRITISH REPRESENTATIVE
Bertrand Rhead, 50 Pall Mall, Hanley, Stoke-on-Trent

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR

Change of copy and instructions regarding advertisements appearing in
the magazine must reach this office not later than the 5th of the month,
as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VIII JUNE, 1912 No. 6

THE BOSS WANTS
HELP NOT ENVY

YOU HEAR a great deal about the life of the underpaid salesman or clerk who is forced to subsist on a very meagre pittance. And you hear considerable about the affluence and wealth of the "boss." You also hear it stated that the salesman would be very glad to exchange places with the "boss" and make no bones about it either. So much for talk. But did you ever stop to think just what the boss passes through every week in the natural conduct of his business? It might open your eyes if you did. Here is a little rapsody that may clarify things for you:

Oh, the life of the boss is the life for me! Gets down to work when he darn pleases, anywhere from 6 a. m to 7 a. m., if he's a mind to, and stays only as long as he likes—say midnight, for instance.

Nobody to scowl at him when he's late—and he doesn't have to puzzle his brains to cook up excuses.

And when he does come to the office, there's nothing for him to do but to sit around and sign cheques, count his money, look wise, and talk to people.

He makes other people do the work—he does the heavy thinking.

Nobody to criticize him; oh, no!

If he's kind to his help, he's a "soft head," and a poor business man; if he's strict, he's a tyrant.

If he is generous with his money, he's a spendthrift; look out for him, he'll be sure to go broke. If he's careful with his pennies, he's a miser—too mean to live.

The men on the road are a little more loyal to the

boss, as a man; distance lends enchantment, you know, but the goods—ye gods! "Not half as good as So-and-So's, and yet the 'house' has the nerve to expect me to get equal prices. Nothing but the most brilliant brand of salesmanship can do that, and if I were to leave this territory I don't know what would happen."

If he pays high wages, he does it because his help is so valuable he's afraid he'll lose them; if he doesn't, he's a grouch.

If he's gracious to his women employees, he's a "flirt"; if he isn't, he's "no gentleman."

If he takes an afternoon off once in a while to play golf or to go to the country with his family, he is neglecting his business; if he doesn't, he is neglecting his own health—too grasping even to save his own life.

If the boss takes a drink once in a while, he's a "drinker," setting a fearful example to his employees; if he doesn't he's lacking in good fellowship—too "hard" to be a good fellow.

If he goes to church on Sunday, he's a hypocrite, using religion as a cloak; if he doesn't, he's an atheist and a dangerous man.

And no flat little pay envelope for the boss! He gets what's left—if there is any.

When times are hard if he saves himself by laying off help, he's a cruel monster; if he doesn't, it's because he's afraid he can't get people of equal ability when the storm is over—so valuable to the firm, you know.

If he employs relatives—particularly his wife's—he is playing favorites, robbing better men and women of places they deserve and should have; if he doesn't, his family circle "says things."

Oh, the boss has a gay life!

RULES FOR BUSINESS

THE following pithy sayings were written by one of the most successful English merchants of the day. He himself followed every one of them in conducting his business:

"Fair trading generally means successful trading. Do as you would be done by, and you will soon gain the confidence of your customers, who will not only deal regularly at your establishment, but will recommend their friends to come as well.

"The best recommendation is a satisfied customer. If you would succeed you must persevere and work hard. Make your business your study and your hobby, then its growth and success will be a constant source of pleasure to you. There is a good deal of fun to be got out of business. I never spent an entire week away from my office until recent years. I still attend business every day, and make a point of keeping my eye upon every detail. Be respectful to all. Civility costs nothing. If your customers like you they will probably like your goods as well. Sell only what does you credit.

"Mark all your goods in plain figures. Honest men have no need to conceal their prices.

"Never quarrel. You never gain anything by quarreling. It is better in the end to be the victim than the

culprit. If you do not make an article yourself, endeavor to buy it direct from the man who does make it.

"Never displease a customer if you can possibly help it. Always be liberal in a case of complaint, even if a customer is unreasonable. Better lose a trifle and make a good impression than displease the customer.

"If possible try to serve a customer who sends her order by post better than if she came herself.

"Never ask what is the most you can get for an article, but what is the lowest at which you can sell it.

"Avoid extravagance and needless expenditure. Nothing is gained by mere display.

"Always be punctual in your payments. Always pay as you go. If you can't pay, don't go.

"It is not the largeness of your capital, but the smallness of your wants, that will make you rich. Avoid flashy goods. Never say that anything is a bargain unless it really is one.

"I have never pretended to sell goods at a loss. However cheap anything may be that you buy from me, you may be sure that I got it a trifle cheaper still.

"Do not disappoint your customers. They will never forgive you if you do.

"Work to live. I am convinced that the man who won't work does not deserve to live.

"A difficulty is something to be overcome."

SUGGEST SOMETHING

WE are constantly asking our readers to tell us how we can make POTTERY AND GLASS of more value to them, and we do with the sincere desire to find out what they want. We wish to make our magazine of value, and whenever a reader suggests a feature that is helpful we get that feature. If there is anything you have in mind which would interest and benefit those who are in any of the different branches of the pottery and glass business we would like to hear from you. It is a very easy matter to criticize and tear apart, but it is quite another thing to build up. We desire criticism, constructive criticism. The destructive criticism doesn't interest in the least, for we are quick to find those things in our magazine which are open to criticism. What we want our readers to do is to tell us how we can improve, and we'll improve. Many subscribers tell us frankly they can't suggest anything, but we feel sure that in our large body of readers there are many who could offer splendid suggestions if they would take the time. Any one who reads POTTERY AND GLASS-WARE regularly will notice that we are constantly improving it. In this we differ from many publications, which assume they are good enough and let it go each month at that. We have an honest desire to make our journal as good as money and brains can make it, and we know that is no easy task. We know, also, that our work will be facilitated if our readers help us with suggestions. Let us know what you want and we will tell you what we think of it.

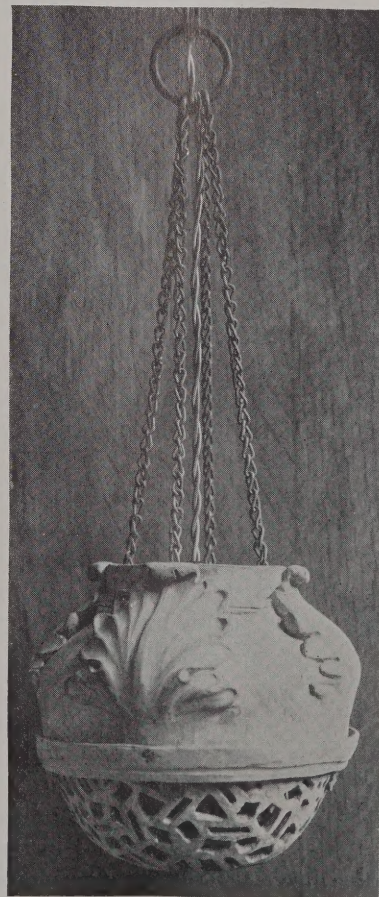
If you will hustle you will have no time to spend in idle wishing, and you'll have no need to spend time so.

Young Women Potters

How the New York Y. W. C. A. is moulding young women into first rate potters

SOME exceedingly clever work in clay modeling, the handicraft of the young women students of the Y. W. C. A. School of Fine Arts, New York City, was shown at the annual exhibition in May. The work of each embryo artist was marked with individuality, and the exhibition, being arranged in groups, showed the gradual development of the different courses. Probably the most interesting piece of terra cotta shown was a suspended lantern, illustrated herewith, the work of Marguerite Tunstall, a second year student. The piece is exceptionally well executed and was designed by hand, the use of the potter's wheel and other appliances being dispensed with, as the school aims to regard design in clay as training for the eye and hand and not for its trade possibilities. The lattice, through which the light shimmers, is of Oriental design, and was especially hard to execute and to carry to the kiln and burn at 2200 deg. The standard of the school is being raised higher each year, and the training received by these young women should, with a little practical experience, enable them to enter the trade as tile, terra cotta or pottery designers; their knowledge of design in all its branches would undoubtedly serve to widen their possibilities in original designing.

The fame of the Young Women's Christian Association Art School has become known throughout the world, and at the special invitation of the Dresden (Germany) art authorities an exhibit covering three hundred and twenty square feet will be made at the Fourth International Congress for the promotion of art education in relation to the industries, to be held at Dresden on August 11 to 17, this year.



The Puzzling Profit Problem

(Continued from page 13)

more thorough he would have realized that while the \$320 was 32% of his sales of \$1,000, it would be necessary to add 47% to the cost of his merchandise to get selling prices to total the desired \$1,000.

Briefly, could it be argued with success that because \$320 was 32% of \$1,000 it therefore was 32% of \$680? But it is just there that the retailer fell down!

He has been guilty of two fallacies in his methods. In the first place, he has based the percentage of profit and cost of doing business on his *volume of business*, but applied these percentages to his *cost price*, when it came to making new prices; and in the second place, he is not trying to make any money on the amount of capital paid out for rent, clerk hire, over head expenses, advertising, etc.

How should he have protected himself in the matter?

Let us figure it out a moment.

Our dealer has found that his cost of doing business is 22%. He wants a profit of 10%.

We assume that 100% is what he gets for the article. Therefore, we deduct the 32% from the 100% to find out what per cent. of the total price, the cost price is, because the cost price will be that portion of the 100% which is left after deducting the percentage required to pay the cost of doing business and the profit. We find, therefore, 68% of any selling price, where the cost of doing business is 22% and the profit desired 10%, represents what any article costs. Suppose the article cost \$1.00. We divide 68 into \$1.00 after adding two ciphers, and get \$1.47 plus as a result. Let's prove it. If a man sells the article for \$1.47 and is allowing 22% for cost of doing business, he gets 32 cents plus, for expenses. If he has figured on 10% of his business as profit, he finds that he gets 147-10 cents or 15 cents profit. Deduct your 32 cents cost of doing business from your \$1.47 and you have \$1.15. Deduct 15 cents profit, and you have the \$1.00 left.

So we have proven that it works.

Suppose a man wants to do it the "good old arithmetic way."

What does he have to do?

He has found out that 22% of the total amount of business that he has done represents the cost of doing business.

He figures that if he makes 10% on the amount of business he is doing, that he would be making a fair return on the amount of his capital invested.

He understands that he is getting his percentages on the amount of his business, but he wants to figure his profits on his cost price.

All right.

We find that, in order to make 32% of the selling price to cover your cost of doing business and to make a profit, you will have to add 47% to your cost price. whether you figure on cost or selling price as a basis (You see our \$1.47 comes in on an article that costs \$1.00.) In short, it doesn't make any difference

provided, you understand that 10% profit of your gross business will not produce the profit when you use it as a profit to add to any given cost price.

A very simple illustration will suffice. Suppose your selling price on an article is \$1.00. You know it costs you altogether 90 cents to get it into the hands of the customer. You say, that's 10% profit. But suppose another bill of good comes in and you say to the clerk, "Mark it up 10%." You mark it up 10% and it gives you 99 cents, doesn't it? It doesn't give you \$1.00 does it?

But if you kept in front of you the fact that 10% of your selling price meant 11.11% of your cost price, then when that bill of goods came in, you would mark it up 11.11% of the cost price, and the price would be 99 99-100 cents, which you would make \$1.00.

Goodwin Pottery Closes Doors

AFTER a business career of more than half a century the Goodwin Pottery Company, East Liverpool, Ohio, has closed down its shops and offered the property for sale. No reason for the discontinuance of the plant has been given. The foundation of this great industry was laid in 1842, at which time John Goodwin, an English potter, came to America and found employment with Edward Bennett, one of the pioneer potters along the Ohio River. After two years' service he branched out for himself and constructed a small pottery, which is still standing and at present used by Mountford & Sons, for the manufacture of potters' supplies. His first venture proving a success, he disposed of it and built a larger plant, which is now the property of the D. E. McNichol Pottery Co. This venture also proved successful, and in 1868 he sold the property and with his eldest son, James H. Goodwin, moved to Trenton, N. J., where he formed a partnership and entered the pottery business again as Taylor, Goodwin & Co. He still longed for the country west of the Alleghenies, however, and shortly withdrew from the firm and returned to East Liverpool and engaged in the making of white granite ware, the staples previous to that time being Rockingham and yellowware. His latest venture also proved successful and the business was firmly established in 1875, when he died. James H., George S. and Henry Goodwin, sons, then took up the business, under the firm name of Goodwin Brothers, bringing out a fine grade of C. C. and pearl white ware, which gained an extensive trade throughout the south and west of the Ohio River. The business was incorporated in 1893 as the Goodwin Pottery Co., with James H. Goodwin as president. Upon his death, in 1896, his sons, John S. and Charles F. Goodwin, were admitted to the corporation, John S. Goodwin dying in 1909. It was in 1907 that they changed the body of their product to semi-porcelain, which they continued to make up to the shutdown. The passing of the famous pottery is deeply regretted, as the Goodwin name has long been identified with the industry in the United States.

Practical Science Department

Edited By Prof. Charles F. Binns

A STUDY IN UNDERGLAZE COLORS WITH VIEW OF DETERMINING THE MOST INSOLUBLE AND NON-VOLATILE UNDERGLAZE COLOR COMPOSITION.

BY EARL T. MONTGOMERY

This article is reprinted from Volume XIII of the proceedings of the American Ceramic Society

Object of the Investigation

THE object of the investigation was to determine the most insoluble and non-volatile underglaze color fritt composition. Of the literature on this subject, I believe we only have Roesler's statement, quoted by Seger, that a compound of the spinel composition is the most resistant to the dissolving action of the glaze. The spinel proper is $MgO \cdot Al_2O_3$. Seger advised the compounding of underglaze colors, wherever possible, according to the spinel formula; either a metallic monoxide with the sesquioxide of alumina, or a metallic monoxide with a metallic sesquioxide. The work here was undertaken to verify this.

Scope of the Research

In order to cover the field as systematically as possible, it was decided to compound the oxides, and, wherever desirable, the phosphates of the six most commonly used metals, with four inert or refractory elements in five different proportions, one being according to the spinel formula and with two proportions above and two proportions below the spinel. These color fritts were to be calcined at a high heat, ground and washed, then compounded, with 20 per cent, by weight, of the glaze to be used over them,

The following table, No. 1, gives the list of oxides or phosphates used, their designating letter and their chemical formula. Table No. 2 gives the list of refractory substances used and the data for each as in Table No. 1:

TABLE NO. 1. METALLIC OXIDES AND PHOSPHATES.

Letter.	Coloring oxide or phosphate	Formula.
A.....	Chromium oxide	Cr_2O_3
B.....	Chromium phosphate....	$Cr_2(PO_4)_2$
C.....	Cobalt oxide	Co_3O_4
D.....	Cobalt phosphate	$Co_3(PO_4)_2 + 2(H_2O)$
E.....	Copper oxide	CuO
F.....	Ferric oxide	Fe_2O_3
G.....	Ferric phosphate	$Fe_2(PO_4)_2 + 8(H_2O)$
H.....	Manganese oxide	MnO_2
J.....	Uranium Oxide (yellow).	$Na_2U_2O_7 + 6(H_2O)$

TABLE NO. 2. INERT OR REFRACTORY

SUBSTANCES.		
Number.	Substance.	Formula.
I.....	Aluminium oxide.....	Al_2O_3
II.....	Silica	SiO_2
III.....	Aluminium phosphate...	$Al_2(PO_4)_2$
IV.....	Kaolin	$Al_2O_3 \cdot 2SiO_2 \cdot 2H_2O$

In order to make this plan of compounding more comprehensive, the following table of actual weights is given for chromium oxide, as an example:

		1	2	3	4	5
A	I	152 Cr_2O_3 51 Al_2O_3	152 Cr_2O_3 76.5 Al_2O_3	152 Cr_2O_3 102 Al_2O_3	152 Cr_2O_3 127.5 Al_2O_3	152 Cr_2O_3 153 Al_2O_3
	II	152 Cr_2O_3 30 SiO_2	152 Cr_2O_3 45 SiO_2	152 Cr_2O_3 60 SiO_2	152 Cr_2O_3 75 SiO_2	152 Cr_2O_3 90 SiO_2
	III	152 Cr_2O_3 122 $Al_2(PO_4)_2$	152 Cr_2O_3 183 $Al_2(PO_4)_2$	152 Cr_2O_3 244 $Al_2(PO_4)_2$	152 Cr_2O_3 305 $Al_2(PO_4)_2$	152 Cr_2O_3 366 $Al_2(PO_4)_2$
	IV	152 Cr_2O_3 129 Kaolin	152 Cr_2O_3 193.5 Kaolin	152 Cr_2O_3 258 Kaolin	152 Cr_2O_3 322.5 Kaolin	152 Cr_2O_3 387 Kaolin

and then fired under glaze and on biscuit under two conditions, the first being the American practice of high biscuit and low glost, and the second being the European practice of low biscuit and high glost.

Scheme of Compounding and System of Marking

Six oxides and three phosphates were used, designated by letter from A to J, inclusive. Four refractory elements or substances were used, designated by the Roman numerals I to IV, inclusive; and the five proportions between coloring oxide, or phosphate, and the refractory substances, by the Arabic numerals 1 to 5, inclusive, as follows:

1.0 R	O.	0.50 eqv. refractory substance (1)
		0.75 eqv. refractory substance (2)
		1.00 eqv. refractory substance (3)
		1.25 eqv. refractory substance (4)
		1.50 eqv. refractory substance (5)

As a final distinguishing mark, the letters F and R are added, to designate the type of glaze used over the given trial and incidentally the biscuit and glost heat treatment of that trial. An example would be thus: A—I—1—F and A—I—1—R. F stands for fritted glaze and, therefore, for the American practice of high biscuit and low glost. R stands for raw porcelain glaze and, therefore, for the European practice of low biscuit and high glost. As each trial piece was dipped only half over with glaze, the effect on biscuit and underglaze is, of course, given on the same trial and no mark is needed to designate the two conditions.

The Body and Glazes Used

The body used for the trial pieces was a good low feldspar porcelain, of the following composition:

Eng. ball clay	15.0%
Eng. china clay	25.0
Flint	43.5
Feldspar	15.0
Magnesium carbonate	1.5
	100.00

It was quite translucent.

The trials were jigged discs of about 3.5 inches fired diameter. This shape was decided on so that the colors could be put on in concentric rings, on a whirler, by means of a soft brush. Half of the trials were biscuited at cone 10 for the hard biscuit, and half at cone 05 for the soft biscuit.

The *fritted glaze* used for the high biscuit and low glost trials was the glaze given by Mr. Earnest Mayer in Vol. 1, *Trans. A. C. S.*, as follows:

0.0640 K ₂ O	{	0.2811 Al ₂ O ₃	{	2.8070 SiO ₂
0.1920 Na ₂ O				
0.4903 CaO				
0.2534 PbO				
		0.3845 B ₂ O ₃		

The trials over which this glaze was used were fired in the glost burn to cone 02, this being the heat at which the glaze matured in the test kiln.

The *raw porcelain glaze* used for the low biscuit and high glost trials was the following typical porcelain glaze:

0.3 K ₂ O	{	0.4 Al ₂ O ₃	{	3.825 SiO ₂
0.7 CaO				

The trials over which this glaze was used were fired in the glost burn to cone 12.

Preparation of the Colors

The color fritts were thoroughly wet-ground in an agate mortar. They were then dried and calcined at cone 10 in covered, biscuit-porcelain crucibles. The calcined color fritts were finely ground, thoroughly washed with water, dried, compounded with 20 per cent., by weight, of the large, and again intimately wet-ground. The colors were then ready for use.

Using nine coloring oxides or phosphates, and each being compounded in 20 different proportions with a refractory substance, give 180 color fritts which were prepared and calcined. All of the color fritts which stood the calcining heat of cone 10 without fusing or becoming too hard for use as colors were prepared as given above and applied as follows:

The five combinations of each color with each one of the refractory substances were applied in five concentric circles on a hard biscuit disc for the low glost burn and also on a soft biscuit disc for the high glost burn. One trial would then be marked thus: A—I—1 to 5—F, and the other: A—I—1 to 5—R, the numerals 1, 2, 3, 4 and 5, reading on the trial from the outside circle of color to the central one.

Summary of Results.

Statement of Condition of Color Fritts after Calcining at Cone 10

Mark.	Condition of Fritt	Color
A I—1 to 5	Fine soft powder.	Bright light green.
A II—1 to 5	Soft powder. Little harder than A—I.	Bright light green.
A III—1 to 5	Soft sintered powder Harder from 1 to ward 5.	Rich dark green.

Mark.	Condition of Fritt	Color
A IV—1 to 5	Hard cake. Scratches with difficulty with knife.	Light green.
B I—1 to 5	Fairly hard cake.	Dark bluish green.
B II—1 to 5	Sintered powder. Much softer than B—I. Softer 1 toward 5.	Bright dark green.
B III—1 to 5	Hard vitreous globules.	Dark green.
B IV—1 to 5	Hard vitreous crackled cake.	Light grass-green.
C I—1 to 5	Soft sintered cake. Softer 1 to 5.	Fine navy-blue.
C II—1 to 5	Hard sintered cake.	Salmon-pink.
C III—1 to 5	Hard vitreous fusion.	Rich purple.
C IV—1 to 5	Hard vitreous crackled cake.	Bluish gun-metal color.
D I—1 to 5	Hard vitreous bubbled fusion to hard crackled cake.	Deep purple.
D II—1 to 5	Hard crackled cake to hard sintered cake. Softer than D—I.	Old rose.
D III—1 to 5	Hard vitreous globules.	Purple.
D IV—1 to 5	Hard vitreous fusion.	Gun metal.
E I—1 to 5	Hard sintered crackled cake.	Metallic gray.
E II—1 to 5	Hard vitreous fusion to hard sintered cake.	Greenish gray.
E III—1 to 5	Hard vitreous fusion.	Metallic gray (crystallized).
E IV—1 to 5	Hard vitreous crackled cake.	Greenish gray.
F I—1 to 5	Hard vitreous cake to soft sintered cake.	Reddish brown.
F II—1 to 5	Hard vitreous fusion to hard crackled cake.	Purplish brown.
F III—1 to 5	Hard vitreous fusion.	Metallic gray (crystallized).
F IV—1 to 5	Hard vitreous globules.	Greenish black.
G I—1 to 5	Hard vitreous cake to fairly hard crackled cake.	Reddish brown.
G II—1 to 5	Hard vitreous fusion.	Reddish brown.
G III—1 to 5	Hard vitreous fusion.	Greenish brown.
G IV—1 to 5	Hard vitreous fusion.	Brown.
H I—1 to 5	Hard crackled cake to sintered cake.	Brown.
H II—1 to 5	Hard vitreous fusion.	Brownish gray.
H III—1 to 5	Hard vitreous fusion to bubbled fusion.	Light brown.
H IV—1 to 5	Hard vitreous fusion to hard crackled cake	Dirty dark brown.
J I—1 to 5	Hard sintered cake. Softer 1 to 5.	Yellowish gray.
J II—1 to 5	Hard vitreous globules.	Yellowish gray.
J III—1 to 5	Hard vitreous globules.	Yellowish green.
J IV—1 to 5	Hard crackled cake.	Yellowish black.

Results of the Glost Burns

Series A.—None of these colors flowed under the glaze at either heat. No volatilization was noticeable. Fine green colors.

Series B.—None of these colors, which gave workable color fritts, flowed under the glaze at either heat. No volatilization was noticeable. Fine green colors.

Series C.—C-I and C-II, which gave workable color fritts, showed some tendency to flow at both heats. No volatilization was noticeable. Fine dark blue colors.

(Continued on page 26)



Business and Personal Items About Prominent People in Different Branches of the Trade

BOTH the American Association of Flint and Lime Glass Manufacturers and the National Association of Manufacturers of Pressed and Blown Glassware, have about completed arrangements for their annual conventions, the Flint and Lime men convening at Heinz Pier, Atlantic City, July 22, and the Pressed and Blown ware manufacturers at the Marlborough-Blenheim, at the same resort, July 23.

John Packwood's interests in the Crescent Cut Glass Co., Newark, N. J., have been taken over by William Hall of Brooklyn. The line contains excellent floral and conventional designs in popular-priced ware.

Harry J. Bennett has assumed the salesmanship of the Crooksville China Co., Crooksville, Ohio. For the past two years he has covered the Northern and Central west territory for this company.

C. B. Hunt, assistant to William Harris, crockery and glassware buyer at the Greenhut-Siegel Cooper store, New York, resigned on May 25.

John H. Ling, head of the china and glassware department at Gimbel Brothers, New York, returned the latter part of May from an extended trip to the principal European crockery centres.

T. B. Cannon, for some time assistant buyer for Gimbel Brothers, New York, basement crockery department, has severed his connection with that firm.

O. J. O'Donnell has taken the quarters at 32 Park Place, formerly occupied by Alex. C. Menzies, and is displaying the cut glass line of Stoll Bros., the Paris Silver Deposit Co., and the J. Rogers Silver Co.

Mills-Gardner Co., 1812-13 Heyworth Building, Chicago, Ill., have purchased the interests of Heinz Brothers, St. Charles, Ill., and will continue to manufacture the "Crescent Cut Crystal" ware formerly put out by this factory. Cox & Lafferty will represent them in the New York district in both the lamp and cut glass lines.

The Crown Novelty Co., 46 West Broadway, N. Y. City, are making extensive alterations to their show-

room and anticipate having everything in shape for the effective display of the new lines about July 1.

The Daniel Taylor Company, with Daniel Taylor, formerly connected with the Pittsburgh Lamp, Brass & Glass Co., at its head, has been organized to conduct a general business in pottery, glass and lamps, as manufacturers' agents. Among the best known firms they will represent throughout the country, is the Cambridge Glass Co. Offices will be established in all the principal cities.

The Mound City Cut Glass Co., of Moundsville, West Va., have engaged William W. Davies, of Martin's Ferry, Ohio, to represent them on the road in a selling capacity.

Davidson Bros. & Co., Sioux City, Ia., have secured the services of H. J. Morse as buyer and manager of their crockery department. He assumed his new post May 21.

Alensworth-Catnahan & Co., San Antonio, Texas, wholesale dealers in crockery and glassware, recently suffered a loss by fire estimated at \$1,500.

The Chicago offices of the Crooksville China Co., are now located on the third floor of the Marine Building, La Salle and Lake streets. E. L. Boring is in charge.

The Onondaga Pottery Co. line will in the future be shown in New York by A. H. Ledden. The display rooms in the Fifth Avenue Building will be continued, Mr. Ledden dividing his time between his downtown salesroom, where he is associated with E. L. Bates, representing the Buffalo Pottery Co. and the Guernsey Earthenware Co.

Damage to the extent of \$12,000 was occasioned by a fire which swept through the wholesale lamp and glassware store of A. Grayboyes, 1023 North Third street, Philadelphia, early last month.

Emil F. Bronnum who spent several months in this country, as is his annual custom, showing the lines of the Royal Copenhagen Porcelain Works, returned

to Denmark, Thursday, May 16, on the S. S. Tietgen of the Scandinavian-American line. Mr. Bronnum delayed his departure a couple of weeks to enable Just Petersen, the New York manager, to spend a short vacation in Bermuda. Mr. Petersen is enthusiastic in his praise of the island resort.

Kennard L. Wedgwood following a short visit in Canada sailed from Quebec, May 31, on the S. S. Empress of Britain, for a visit to the English pottery centers.

G. A. Gillen, for many years connected with the crockery and housefurnishing trade in a selling capacity, has been engaged by W. E. Waller, Rutherford, N. J., as china, glass and housefurnishing buyer, for his three stores. He entered upon his new duties June 1.

Alfred Moment sailed June 4 on the Dutch Steamship "Potsdam" for Rotterdam on his annual visit to France and other china centres.

E. Torlotting, the New York agent of the St. Louis Glass Co., Munzthal, St. Louis (Lorraine), France, will sail Thursday, June 20, for France. He will cross the Atlantic on the new "S. S. France."

Ernst Koscherack, of Koscherack Bros., New York, is in Europe at the present time selecting novelties for their fall line.

E. Unger, of the East Liverpool Potteries Co., now located at 76 Park Place, will move about July 1 to 38 Murray Street, where he will have part of the floor with W. R. Demorest, giving him increased space to display the new shapes and decorations of his company.

Gustave Vogt, the china manufacturer, and father of Charles Vogt, of Vogt & Dose, 43 Barclay Street, New York, sailed for his home abroad Thursday, June 6, on the S. S. La Provence. He was accompanied by his son Charles, who will spend the summer in Europe.

F. E. Bermas, manager of the cut glass and import department of Cox & Lafferty, the New York selling agents, has been appointed buyer and manager of the china, glass and art departments of the James McCreery & Co. stores, New York. Mr. Bermas is admirably fitted for the position, having had a long and varied experience in the crockery and glassware business. He started twenty-four years ago with L. Straus & Sons, and later went with R. H. Macy & Co. He was with H. P. Hanley & Co., Jersey City, N. J., for six years, doing the buying for that concern, and later went with H. Batterman & Co. Brooklyn, where he remained for ten years, resigning to take the position with Cox & Lafferty.

Among the Retailers

Notes About New Firms Entering the Pottery and Glass Field and Changes in Old Concerns

WALTER M. HATCH & CO., Boston, Mass., have leased for a long term of years a large store and basement in the Lawrence Building, Tremont and West streets, and upon the completion of alterations will open his store as an Oriental shop, carrying the choicest things to be had from the Orient in china, pottery, glass, bronzes, etc., departments being also devoted to fabrics, furniture, etc. W. M. Hatch & Co. are known throughout New England as a centre for Oriental goods.

The stock of domestic pottery and glassware of the Canyon City Mercantile Co., Canyon City, Texas, recently purchased by the B. T. Johnson Co., will be considerably increased in the near future.

J. P. Keating, Platte Centre, Neb., who is now the proprietor of the Eiler Brothers' store, will carry a full line of pottery, etc.

The Verona Hardware Co., a recently established retail store in Verona, N. D., is handling an extensive line of lamps, pottery and glassware.

Joseph W. Linn, Lafayette, Ind., proprietor of one of the few remaining exclusive crockery and glassware retail stores in that section, has relinquished his lease and will discontinue the business. The business was established in 1874.

Isaac Goldstein, Ware, Mass., has added considerable space to his establishment and is putting in a large stock of crockery, glass and housefurnishings.

The new showrooms of Justin Tharaud, 25 West Broadway, will be in shape at the end of this month, when the complete line of L'Union Ceramique will be displayed. This line was only recently taken over by Mr. Tharaud, and was formerly handled by Maddock & Miller. Charles Verrier, who has been in this country completing arrangements with Mr. Tharaud, sailed for Limoges Thursday, June 6, on the S. S. La Provence.

George H. Woodworth, for a number of years manager of the New York office of S. A. Weller Pottery Co., has been succeeded by L. H. Lightner, the change taking effect June 1. Mr. Woodworth has gone west and will make his headquarters at the pottery in the future, covering adjacent territory. Mr. Lightner, while comparatively new to the pottery business, has a thorough knowledge of the line.

Lamps, Lighting Fixtures, Shades and Art Metal

The fall line of gas and electric portables and shades of the Pittsburgh Lamp, Brass & Glass Co. contains many interesting numbers in iced glass decorations, art metal and leaded glass effects that may be had in any number of pleasing finishes. The Jap and crystal bronze finish bases with beautifully colored shades of iced glass in woodland and winter scenes are particularly attractive. Effective combinations in green, overlaid metal and brushed or gilt brass with harmonizing decorated domes are also to be had. In their new line of oil lamps many new decorations have been added to the line, which ranges through every size and style of lamp possible. In order to make room for their new patterns two tables of discontinued samples in oil and portables will be closed out at remarkably low prices to insure quick disposal.

* * *

Inverted leaded glass domes, suspended by heavy brass chains, and throwing indirect light, from one of the leading numbers of the extensive line of popular price gas and electric portables, etc., being put on the market by Mills, Gardiner & Co., and being shown at the sales-room of Cox & Lafferty, their New York representatives. The portables come in the various brass, characteristic bronze and verde finishes, with patterns in leaded glass shades, a large leafed floral design predominating. The entire line is well balanced and compares favorably with any similar one on the market.

* * *

Three new domes and a number of gas and electric portables have been received at the New York office of The Goodwin & Kintz Co., 25 West Broadway, as a forerunner of their fall line of lighting effects. An attractive combination of art metal and

opalescent glass in delicate shades of green and yellow, octagonal in shape, with small brilliant red panels inserted in the lower framework, gives the new domes a most effective appearance that is sure to take well with the trade. Of the gas or electric portables received, one a Louis XVI design, is especially good. They are prepared to make up orders for these period styles on short notice.

* * *

Portables and dome shades in a wide range of shapes and patterns and in the various artistic finishes are to be seen at the showrooms of the Beauty Art Co., Inc., 179 Wooster Street, New York. The line, which is one of the most complete on the market, is admirably expressed in the name of the company—beauty-utility—and consists of domes and portables in hand pierced brass, in silver, antique, brass, bronze

and gold finishes, and ranges from a small six-inch shade to a massive twenty-four-inch dome suitable for library or dining room use. Among the rich artistic effects to be had are

"The Lyricharp of Old Ireland,"

"The Grecian vase with flowers," and the "Jungle Scene." The minutest detail stands out in bold relief as the light

shines faintly through the tinted or deeper colors and reflects the beautiful tracings of shaded light. Arched domes hang, reflecting the light through rich silk or stained glass linings, while prism pendants add to their scintillating effects. The entire line gives the impression of originality of design and superior workmanship and is classed among the richest productions of the country. They now have associated with them Charles Springer, for seventeen years connected with Jacob Weintraub, and whose vast experience and ability in this line, together with their exceptional facilities for manufacturing goods, cannot fail to assure the success of the firm.



One of the attractive portables shown by The Beauty Art Co., Inc.

Among the Glass Houses

BEING A PAGE OF SHORT NOTES OF BUSINESS AFFAIRS IN THE DIFFERENT FACTORIES

HIGH POINT, N. C.—Among the new incorporations created recently at the State capitol is the High Point Glass and Decorative Co. of High Point. It is the intention of the new company to enter into the manufacture of glass, lamp shades and domes, mirrors, frames, etc. They will also make church decorations. They have an authorized capital of \$10,000, with \$2,700 paid in. The incorporators are A. K. Klemme, Charles Hoertel, L. H. Davis, Mrs. E. R. Carr, L. W. Hurliman and A. E. Teeter, of High Point, and Mrs. W. F. Klemme and A. B. Wagner, of Cincinnati.

Bowling Green, O.—According to advices from Valparaiso, Ind., the cut glass plant of Pitkins & Brooks destroyed by fire last March, will not be rebuilt, the firm having closed negotiations with the Valparaiso authorities to build in that city instead of Bowling Green. It is stated that the company was awarded \$7,500 and a site.

Follansbee, W. Va.—Work on the new office building and sample department of the Jefferson Glass Company is progressing rapidly and it is expected that it will be ready for occupancy within another two or three weeks. When completed their sample room will be one of the largest maintained by any lighting and tableware glassware company.

Johnston, Pa.—The Allen Cut Glass Company, of Johnston, was incorporated at Harrisburg, Pa., Monday, May 13, with a capital stock of \$75,000. The incorporators were William Allen, E. P. Riley and R. P. Smith, all of Johnston.

Philadelphia, Pa.—Negotiations having fallen through, the plant of the James J. Murray Glass Co. has been sold and will be converted into a dye house. This disposition of the plant was a disappointment to a number of Philadelphia men who had expected to start the plant up again.

Connellsville, Pa.—Ripley & Co. commenced the manufacture last month of a high quality line of blown tumblers and if the demand keeps up they will eventually have to enlarge the plant. The call for their commercial tumblers during the past month has necessitated several night turns.

Morgantown, W. Va.—George W. Wood has been appointed receiver for the Crystal Tumbler Co., which has had a brief business career of about a year. It was one of Morgantown's newest industries and was started by George W. Fry. The liabilities of the company are placed at \$65,000 and assets at \$17,500. When the factory was first started a new style furnace was

tried out which involved the management in labor troubles, and this in connection with correcting the furnace, entailed a considerable expense.

Moundsville, W. Va.—The new furnace at the plant of the Fostoria Glass Co., Moundsville, W. Va., has been completed and is being put in shape for an enlarged output during the blast of 1912-13. The company anticipate a much heavier output this year than ever before, the trade relations continuing to keep pace with the expansion in the manufacturing department.

Plymouth, Ind.—A new cut glass plant is about to be established in this city. Carl Hugo, of Chicago, Ill., the general manager of the new concern, is at present superintending the installation of the machinery. It is estimated that about thirty skilled workmen will find employment at the new plant.

Glassboro, N. J.—The plant of the Whitney Glass Works was damaged to the extent of \$100,000 by a fire that broke out Wednesday morning, June 5. The blaze threatened to destroy the entire plant, and help was called from outside municipalities.

OBITUARY

JOHN SAMUEL.

JOHAN SAMUEL, the inventor of the Mason fruit jar, and a lifelong glassworker, died at the home of a friend in Woodlawn, Illinois, early in May, at the advanced age of ninety-five. He was fond of relating the circumstances of his invention and its subsequent popularity. Mr. Samuel underestimated the value of the jar and sold his rights for \$5,000, but it is said he never expressed regret that he had failed to retain royalty rights. Born in Wales in 1817, he came to America when a young boy and entered the glass industry, working as a glassblower in Philadelphia for years. He is credited with having organized the first glassblowers' union in that city and was its president. When the call for volunteers came in 1861 he enlisted in the Federal Army and served throughout the war. He was a resident of St. Louis, Mo., for about thirty years, twenty of which he worked at his trade. He is survived by a son and daughter, who reside in Philadelphia.

Trade Opportunities

CHINA AND EARTHEN WARE.—A resident of an American consular district in a European country informs the consulate that he would like to get in touch with manufacturers in the United States of china and earthen ware in general, with a view to acting as agent for the American firm. Correspondence may be in English. No. 8809.

The man who fails is generally a man who has done his best, but lacks ability. The man who achieves only mediocrity is lazy.

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

RICH, deep cuttings on lead blown blanks in attractive star designs are the feature of the large line of fine cut glass displayed at the showrooms of Cox & Lafferty, 25 Park Place, from the factory of Mills, Gardiner & Co., Chicago, who now control the output of the Heinz Brothers' plant at St. Charles, Ill., marketing the product as "Crescent Cut Crystal." The line, which is a general one, is well known to the retail trade, but in order to create a demand from the consumer it is the intention of the manufacturers to enter into an advertising campaign to supplement their sales plans, and one dealer in each town will be given exclusive rights. The popular floral cuttings are being prepared and will be added to the line at an early date.

Several new shapes and decorations in open stock dinnerware can be seen at the showrooms of O. L. de la Croix, 25 West Broadway, into which he recently moved from his old quarters on the fifth floor of the same building. The lines are attractively arranged, the white ware showing to good effect on the deep red ground covering the display tables.

William M. Warren, 25 West Broadway, has received a number of new designs in jardinières, pedestals, pitchers, etc., from the Brush-McCoy Pottery Co., Zanesville, Ohio. One, a line of green decorated ware in woodland effect, is of exceptional merit and a ready seller. New items are being added from time to time, one of the latest being an imitation marble umbrella stand.

A new line of deep plate

This department is designed to give a brief account of some of the latest things that make their appearance in the pottery, glass, lamp and art metal markets, and where they may be obtained. For the busy buyer and retailer this information is especially worthy of perusal as one suggestion from the entire list may open a source of profitable business to him. New designs in cut glass, new shapes in china and pottery, perfections and improvements in standard goods, interesting treatments in brass ware, and the latest styles in lamps, will be featured as far as practical, and those wares that are running popular in certain parts of the country will be given mention. If any of our readers want to know further about any style of goods described in these columns we will be glad to advise them to the best of our ability.

etched stemware from the Beaver Valley Glass Co. line is on display at the salesroom of Frederick Skelton, 71 Murray Street. The designs are floral and are particularly well executed on glass of the finest crystal and color. He is also offering some exceptionally good numbers in Chippendale tableware from the Jefferson Glass Co.'s line.

During the off import season buyers get many opportunities to pick up sample lots. John J. Hines, 25 West Broadway, will break up his import lines of fancy goods this month and clear his shelves in preparation for the fall imports.

The two popular patterns of the T. B. Clark Cut Glass Co., Honesdale, Pa., this season have been the "Primrose," a mitre and floral design, and the "Dawn," equally attractive. They are showing some extra heavy cuttings on bowls, cream dishes, etc., at the salesroom of Cox & Lafferty, their New York agents.

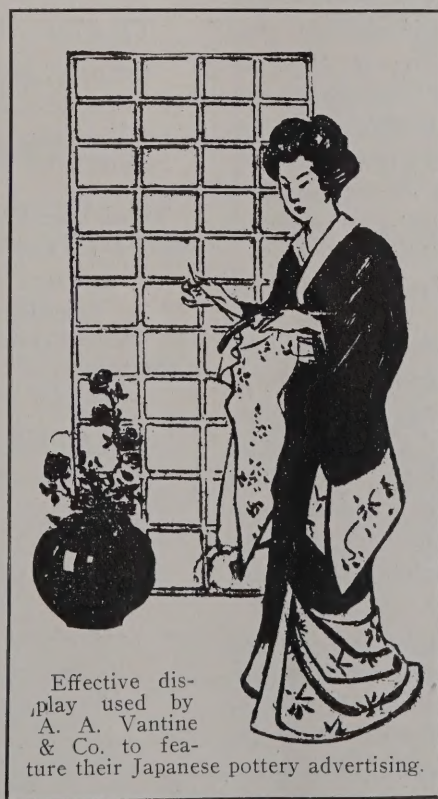
Things to Bear in Mind.

Don't laugh at little temptations, for the little ones are the ones that get the barriers.

Don't depend upon being a good fellow and successful mixer to build up your business unless you are satisfied with a one-horse business. Those things help, but they can't build big.

It pays to keep track of what your competitor is doing. If you had to experience half the troubles and difficulties that you anticipate and dread, life would indeed be hell, but you don't.

Nothing short of a generous supply of patience will enable a man to get along with people,



Effective display used by A. A. Vantine & Co. to feature their Japanese pottery advertising.

Practical Science Department

(Continued from page 20)

Series D.—D-I and D-II, which gave workable color fritts, did not flow at either heat. No volatilization was noticeable. Fine dark blue colors.

Series E.—E-I and E-II, which gave workable color fritts, gave a flowed green at the low heat and a black color widely disseminated through the glaze at the high heat. Volatilization was noticeable.

Series F.—F-I and F-II, which gave workable color fritts, did not flow at either heat. Volatilization not noticeable. Good yellow at low heat and a dark brown color at the high heat.

Series G.—G-I, which was a workable color fritt, did not flow at either heat. Volatilization not noticeable. Good brown color.

Series H.—H-I, which was a workable color fritt, did not flow at either heat. Volatilization noticeable at high heat but not at low. Typical manganese-brown at both heats but very light at high heat, due to volatilization.

Series J.—J-I, which was a workable color fritt, did not flow at either heat. No volatilization noticeable but color was not good. Grayish yellow-brown.

Chicago China and Glass Men to Advertise

IN order to be of real service to its members, the recently organized Chicago Association of China, Glass and Allied Trades have decided to enter upon an advertising campaign, using circulars and placards to familiarize the retail trade throughout the different members' territory with the names of the members, their address, and the lines they carry. At the last meeting of the association, held in the Sherman House, Chicago, over forty enthusiastic members were in attendance and heard encouraging reports from the various committees. Although but slightly over a month old, the membership now totals nearly one hundred, with prospects of enrolling every one in the city within the year. While there will be no regular meetings of the members until next fall, the executive committee has decided to meet monthly.

Space Selling Rapidly for the August Show

THOSE who intend taking space for an exhibit at the National House Furnishing Trade Show, scheduled to take place at the Grand Central Palace, New York, during the last ten days of August, will make no mistake in reserving their location early. Already eighty-one of the best booths have been bespoken for and it will not be long before the remaining numbers are taken up.

The many advantages that will accrue from proper representation at this trade show are so obvious that it is hardly necessary to enumerate them again. The wide awake agents and manufacturers are all in favor of it and are backing their convictions with orders for space.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS

President, Daniel C. Ripley, Pittsburgh, Pa.
Vice-President, Marshall W. Gleason, Pittsburgh, Pa.
Vice-President, Arthur J. Bennett, Pittsburgh, Pa.
Treasurer, Thomas Evans, Pittsburgh, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburgh, Pa.

UNITED STATES POTTERS' ASSOCIATION

President, John M. Pope, Trenton, N. J.
First Vice-President, William Burgess, Trenton, N. J.
Sec'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY

President, Arthur S. Watts, Columbus, O.
Vice-President, Cullen W. Parmelee, New Brunswick, N. J.
Secretary, Edward Orton, Jr., Columbus, O.
Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
First Vice-President, John J. Miller.
Second Vice-President, L. S. Hinman.
Treasurer, Chas. A. Holbrook.
Secretary, L. S. Owen, 149 Church St., New York.

NATIONAL ASSOCIATION OF CUT GLASS MANUFACTURERS.

President, H. D. Carey, Jermyn, Pa.
Vice-President, J. E. Marsden, Egg Harbor, N. J.
Secretary, Arthur L. Blackmer, New Bedford, Mass.
Treasurer, T. B. Strittmatter, Philadelphia, Pa.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, Edward Menge, E. Liverpool, O.
First Vice-President, F. H. Hutchins, Trenton, N. J.
Second Vice-President, Samuel E. Burgess, East Liverpool, O.
Third Vice-President, Samuel Burford, Tiffin, O.
Secretary-Treasurer, John T. Wood, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
Vice-President, Wm. J. Croke, Toledo, O.
Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION

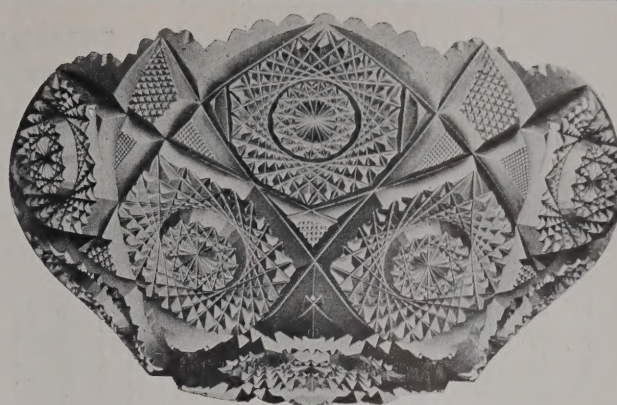
President, R. E. L. Wells, New York.
Vice-President, W. W. Magee, Jr., New York.
Secretary, Joseph F. O'Gorman, New York.
Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
First Vice-President, H. L. Dixon.
Second Vice-President, W. J. Patterson.
Secretary, J. G. Kaufman.
Treasurer, Robert West.

ADVERTISERS' DIRECTORY

	PAGE
Beautility Art Co., Inc.....	5
Brush-McCoy Pottery Co.....	31
Cawthra & Co., T. A.....	31
Central Glass Works.....	4
Cherry & Co., F. L.....	33
Cyples, H. J.....	33
Drakenfield, B. F. & Co.....	33
Duncan & Miller.....	4
Empire Cut Glass Co.....	31
Flogel Decorating Co.....	6
Hanovia Chemical Co.....	35
Harshaw, Fuller & Goodwin.....	35
Harvey, I. R.....	33
Haviland & Abbott.....	30
Haviland & Co.....	3
Haviland, Theo., & Co.....	36
Hinde & Dauch Paper Co.....	32
Huott Pub. Co.....	30, 32, 35
Libbey Glass Co.....	2
McKanna Cut Glass Co.....	27
Mason Color & Chemical Co.....	34
Mitchell Grindstone Works.....	31
National House Furnishing Trade Exhibition.....	28, 29
Oriental Glass Co.....	32
Paper Makers' Chemical Co.....	33
Patterson Bros.	31
Penna. Salt Mfg. Co.....	33
Peters & Reed Pottery Co.....	27
Pittsburgh Lamp, Brass & Glass Co.....	30
Rawsthorne, R.	31
Roessler & Hasslacher Chemical Co.....	34
Stadler Photograph Co.....	34
State College of Ceramics.....	33
Taintor Mfg. Co., H. F.....	34
Tebbutts	33
Wengers, Ltd.	35
Wiarda, John C., & Co.....	35

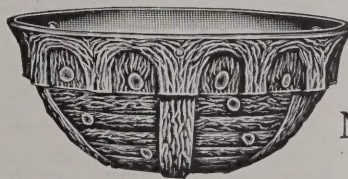
**Special Cut Glass**

**FOR JEWELERS AND
DEPARTMENT STORES**

Rich in effect, attractive in design and perfect in quality. The kind of glass that "shows up well." Good terms and good prices. Write today. . . .

McKanna Cut Glass Co.

HONESDALE - - - - PA.



A BIG SELLER
A GOOD PROFIT

No. 41 Hanging Basket

Complete with wire hanger. In a rustic design of original and pleasing pattern. A very ornamental Porch Decoration in good demand wherever shown. In either Terra Cotta or Paint finish. Painted baskets are finished in deep red and in deep green, with rich gold and silver decorations. Sizes up to 14 inches in diameter. The larger sizes lend themselves nicely to an artistic and tasteful display of color by reason of the variety of plants they will accommodate.

Write for handsomely illustrated color sheet showing this and other nice things we make.

The Peters & Reed Pottery Co.

Room G.

South Zanesville, Ohio

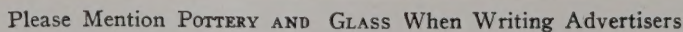
W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED—A salesman to sell an exceptionally good dinner ware line, made especially for the discriminating buyer. Fifteen exclusive reserved patterns. Must have large acquaintance with the china buyer. Good position for the right party. **THE E. H. SEBRING CHINA Co., Sebring, Ohio.**

WANTED—Superintendent for large cut glass factory; light and heavy cuttings; must thoroughly understand designing and cutting of floral patterns and all branches of cut glass business; good position for right party; write giving reference, etc., by first letter. Address Cut Glass, care of **POTTERY AND GLASS.**



Direct Sales Exhibition

of House Furnishings, Crockery,
Glass and allied lines to be
held at the new

Grand Central Palace

From August 22d to
August 31st, 1912



GRAND CENTRAL PALACE, NEW YORK
Home of the August House Furnishing Exhibit

A Tremendous Majority Vote

THE CROCKERY AND GLASS JOURNAL in its last issue (May 16) published a test vote from nearly 100 buyers, who do business in all parts of the United States, and the total rating of whose firms by Dun's and Bradstreet's is upwards of \$40,000,000. These men, writing to their trade journal, to which they naturally speak frankly, gave practically a unanimous endorsement of the National House Furnishing Trade Exhibits. A conservative analysis of this vote shows the following remarkable results: 82 of the 93 endorse the National House Furnishing Trade Exhibits, and 14 of these express themselves with extreme enthusiasm. 84 will attend; only 9 say they will not. 90 of the 93 approve the date of the exhibits, which will be held from August 22d to August 31st next.

We have on file in our office many letters from members of the National House Furnishing, Crockery and Glass Association, all of which make it plain that they desire to see in the New York market, from season to season, a National House Furnishing Trade Exhibition where

1—TEMPORARY DISPLAY ROOMS, showing the Latest Fall Goods, will be conducted under one roof by leading manufacturers in all branches of the trade.

2—CONVENTION MEETINGS of the Association, where trade topics can be discussed. Mr. E. D. Garrison, of Sanger Bros., Dallas, Texas, suggests that

a system of ready information as to the actual manufacturers of different house furnishing items be provided by the Association, and also a system by which buyers may have inside information as to the merits of the various new items put on the market, as well as throughout the line generally. The last indicates a practical function of the season exposition.

Where Such a Unanimous Demand is Expressed for Selling Service, There Lies the Path to Ready Sales of Fall Merchandise and Quick Profits

As T. G. Brocks, of the Consolidated Dry Goods Co., Pittsfield, Mass., writes: "I can do more business at an exhibition in one day than in a week chasing from place to place. Also get in touch with many more lines." This feature of the trade exhibition was emphasized by many buyers, and one man in particular pointed out that, owing to the fact that salesrooms are

becoming more and more scattered in New York, the demand for a trade exhibition in the New York market is greater than ever.

Mr. F. D. Van Arsdale, of Halle Bros. Co., Cleveland, Ohio, voiced the opinion of many buyers when he said: "The idea is good, if the best houses can be induced to exhibit. Heretofore they have not done so, and it has not paid me to come."

This attitude on the part of the buyers explains why the leading and representative manufacturers in all branches of the trade this year are signing up space and planning to make extensive exhibits of Fall products. Already more than half of the main floor is spoken for, and representative manufacturers in all branches of the trade are preparing to make exhibits.

The fact that we have adopted the suggestion of Mr. J. L. Haas, of Stern & Greenberg, of New York City, and are excluding all private visitors, making the exhibition a *strictly trade proposition*, is what has appealed to both manufacturers and buyers, and is what makes the exhibition, as Mr. Haas says, a benefit to all.

Important Notice to Prospective Exhibitors

Send us first, second and third choice of space promptly. Already we are finding it difficult to satisfy applicants for space, as choice positions are at a premium. The main floor is the most desirable, and if you want to make a striking display of your leading Fall lines on the main floor it is necessary for you to act at once. If you do not, you will be greatly disappointed.

The National House Furnishing Trade Exhibits, Inc.

Telephones, Madison Square 2021-2022

117-119 East 24th Street, NEW YORK CITY

Don't Buy a PORTABLE

UNTIL you have seen the big, new lines of beautiful lamps we are showing in all our branch salesrooms.

THERE'S a revelation coming to you when you see what we have in the celebrated **KOPP** designs.

AND a host of brilliant innovations in leaded, art metal and art glass shades.

IT'S a line that sells on sight.

PITTSBURGH LAMP
BRASS & GLASS CO.

Pittsburgh - - - - Pennsylvania

Haviland & Abbot Co.

Gda
FRANCE

29 BARCLAY ST.
NEW YORK



OPEN STOCKS—WHITE WARE AND
DECORATED—THIRTY PATTERNS—
DINNERWARE

Ready for IMMEDIATE DELIVERY

Haviland & Abbot Co.

29 BARCLAY STREET

NEW YORK

Keeping Up To Date

MANY a man allows himself to be surpassed by others who are endowed with fewer talents because he does not keep abreast of the times in his field. Are you acquainted with everything that happens in the pottery, glass, lamp, and kindred trade fields? Do you want to know more?

Pottery and Glass

the leading monthly magazine devoted to pottery, glass, lamp, art metal, and allied trades will keep you posted on everything that happens in these branches of the trade. It will give you valuable selling schemes, short cuts in business, instructive articles written by men of note, technical matter of the highest kind and the most important news that happens during the month. **Pottery and Glass** is invaluable to the buyer; it should be part of his stock in trade. It will keep him informed of all the latest conceptions in pottery, glass, lamps and art metal that are placed in the market and where to get them. **Pottery and Glass** is most essential to the salesman, giving him valuable information that will fit him for higher things.

Don't Delay—Subscribe Now.

The coupon in the corner is for your convenience.

DURING the past year **Pottery and Glass** has published more store news, more technical matter, more instructive articles, and more illustrations than any other magazine in the field. Plans are now under way for the coming year that will make **Pottery and Glass** even more instructive and valuable than it has been in the past. And the time for you to subscribe for the magazine is now. The very next issue may contain a dozen articles that will be worth many dollars to you—and if your subscription is not in before that issue is published you will miss it, for we cannot supply back numbers. Just as soon as you read this announcement sit down and fill in the accompanying coupon, which is printed here for your personal convenience; then clip it off and send it to us with two dollars—and you will receive **Pottery and Glass** regularly for the next twelve months.

Now is the time.

Name

Street and Number.....

City and State.....

HUOTT
PUBLISH-
ING Co.,
395 Fourth Ave.,
N. Y. City.

Gentlemen:
Enclosed find \$2.00 for
one year's subscription to
POTTERY AND GLASS.

One DECORATIVE FURNISHER



FEBRUARY 1910
T. A. CAWTHRA & CO.
PUBLISHERS, NEW YORK

Volume XVII Number 3

35 cents per copy \$2.00 a year

IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, \$2.00 a year.

T. A. CAWTHRA & CO., Publishers

395 Fourth Avenue :: :: :: New York

DO YOU HANDLE 50 PER CENT. OF THESE "LINES THAT SELL"

JARDINIERES
PEDESTALS
CUSPIDORS
PITCHERS
COMBINETS
TOILET WARE
STONE WARE
FLOWER POTS

WE MAKE THEM ALL

*Ship them in one car and you can
buy them right. Write us about it.*

The Brush-McCoy Pottery Co.
ZANESVILLE, OHIO

The Oakwood Art Pottery

WELLSVILLE,
OHIO

Patterson
Brothers



Quality Cut Glass

The unsatisfied, progressive dealers want everything new and up-to-date. If you are classed with the above, our

MADELINE

design merits your
ATTENTION.

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.

Jas. Mitchell
1810

CENTENNIAL

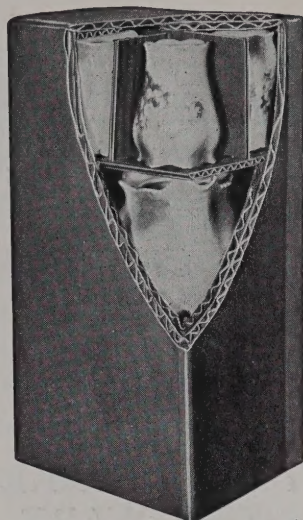
Wilson Mitchell
1910

Mitchell Grindstone Works
605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.
GLASS CUTTERS' STONES
Cragleith, Blue Mitre, etc., Black Diamond Putty, Pumice,
Woods, etc. Send for list No. 3C.

ME
C
4

*Insure
the
Safe
Delivery
of Your
Shipments*



*Our
"How
to
Pack
It"
Tells You
How*

The H & D Corrugated Box

is the standard packing for all cut glass and fragile articles. The resiliency of the board, coupled with its other good qualities, makes it an ideal material from which to construct a box.

Write for our catalogue, "How to Pack It"

The Hinde & Dauch Paper Co.
Sandusky, Ohio

Oriental Glass

A VERY COMPREHENSIVE
LINE OF FINE DECORATED
GLASSWARE IN RUBY,
RUBY AND GOLD, IVORY
AND OPAL, ALSO A COLLEC-
TION OF SOUVENIRS THAT
MERIT YOUR ATTENTION.

PITTSBURG

SOUTH EIGHTH AND SARAH STREETS

NEW YORK

CHICAGO

PAUL JOSEPH W. E. CUMMINGS CO.

64 Park Place

30 E. Randolph St.

THE ORIENTAL GLASS CO.

Pittsburg, Pa.

TAKE CARSON STREET CAR TO EIGHTH STREET

BOOKS

Some Practical Books That Will Help You and Your Business

FRENCH POTTERY AND PORCELAIN. By Henri Frantz. A detailed history of the ceramic art in France. Chapters on all the famous manufactories especially those of Faience. Illustrated with sixty plates seven of which are in color. Bound in cloth. Price \$2.50. Postage 19 cents extra.

THE KERAMIC GALLERY. By William Chaffers. Contains several hundred illustrations of choice examples of pottery and porcelain from the earliest time up to the nineteenth century. Describes every potter and pottery making the ware. A storehouse of information. Cloth bound. 468 pages. Price \$12.50. Expressage extra.

THE POTTERY AND PORCELAIN OF THE UNITED STATES. By Edwin Atlee Barber, A.M., Ph.D. An historical review of American ceramic art from ancient to modern times with a chapter on the pottery of Mexico. The most comprehensive work on the subject. 365 illustrations. Bound in red cloth. Price \$5.00. Postage 32 cents extra.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. An invaluable book for the collector. Deals with the porcelain and pottery ware of Holland. Describes in detail the porcelain factories and potteries of The Hague, Arnheim, Amsterdam, etc. Has an appendix giving the names of the Delft Potteries, and the members of the famous Guild of St. Luke with their marks and monograms. Profusely illustrated. Bound in cloth. Price \$2.50. Postage 16 cents extra.

STYLES OF ORNAMENT. By Alex. Speltz. A handbook for sculptors, architects, wood carvers, modelers, potters, etc., as well as for schools, libraries, and private study. Gives the entire system of decorative ornament in all its different styles, and illustrates its various applications. 400 plates of illustrations, with descriptive text. One volume (656) pages. 8vo. Cloth. \$5.00 postpaid.

THE POTTER'S CRAFT. By Prof. C. F. Binns. An enlightening treatise on the ceramic art; prepared for the instruction of the practical potter; contains many working half tone and line illustrations and formulae. A very helpful work indeed. Bound in cloth. Price \$2.00. Postage 8 cents extra.

ENGLISH TABLE GLASS. By Percy Bate. A volume giving in detail the history of the glasses of the eighteenth century. Illustrated with more than seventy full page plates. Chapters on wine glasses, ale glasses and other tall pieces, candlesticks, decanters, sweetmeat glasses, etc. A very valuable reference book. Bound in cloth. Price \$2.50. Postage 17 cents extra.

HISTORY OF ANCIENT POTTERY, in two volumes. By H. B. Walters, M. A., F. S. A. A most elaborate and scholarly treatise on the ceramic art of Greece, Etruria, and Rome. A book for the practical man as well as the antiquarian. The standard reference on the subject. 300 illustrations; 8 colored plates. Bound in cloth. Price \$15.00 for the two volumes. Not sold separately. Expressage extra.

For Sale by the HOUTT PUBLISHING CO., 395 Fourth Ave., N. Y.

1912

REFERENCE BOOKS

Now ready for distribution

"TEBBUTT'S"

EAST LIVERPOOL - OHIO

H. J. CYPLES

Manufacturer of the Finest

ENAMEL COLORS FOR
POTTERS' PRINTING*Painting and Aerograph*

Samples and prices on application

LONGTON COLOR WORKS

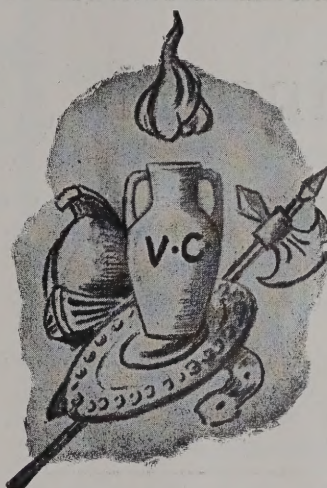
Stoke on Trent, England

Write for Catalog

STATE COLLEGE OF
CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, DirectorJOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, SecretaryPAPER MAKERS'
CHEMICAL CO.

Sole Agents for

V.C.B. and other grades
of English China Clays
FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devon-
shire Ball Clays

Greenland Kryolith

For Opal and Alabaster Glass
and Porcelain Enamel Ware

Penna. Salt Mfg. Co. ---SOLE--- IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS

Wire Bails FOR
COMBINETTES,
STEWERS, JUGS, PRESERVE AND
BUTTER JARS AND CLAY SPECIALTIES

YOUR INQUIRIES SOLICITED

F. L. CHERRY CO., ROSEVILLE,
OHIO.Manufacturers of Potters' Dressing Irons, also Jolly Tools, Saggar
Punches, Saggar Dressers, Packing Paddles, Saggar Clay Cutters.
I. R. HARVEY Beaver Falls, Pa

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors

Materials for Decorating China, Glass and Enameled Ware

O x i d e s a n d C h e m i c a l s

East Liverpool Office, Potter's Savings & Loan Building
GEORGE HEISLER

27 Park Place, NEW YORK

Please Mention POTTERY AND GLASS When Writing Advertisers

"THE COLORS OF PRECISION"

MADE IN AMERICA BY

MASON COLOR AND CHEMICAL CO.

Colors
OVER GLAZE-UNDER GLAZE
Glass

OFFICE AND FACTORY
206 SOUTH BROADWAY
Near O. & P. Passenger Station



Oxides for
Enamellers

Established 1842
EAST LIVERPOOL, OHIO

Westminster



Paris White

Made by our own process from selected English Cliffstone, it is the highest grade Paris White on the market. The good results obtained by its use in the manufacture of Pottery and Chinaware are demonstrated by sales to the leading manufacturers.

For analysis, samples and information, apply to

The H.F. TAINTOR MANUFACTURING CO., ² RECTOR ST.
New York, N. Y.

PHOTOGRAPHS

STADLER
PHOTOGRAPHING
COMPANY
INCORPORATED
ART AND
COMMERCIAL WORK

A.H. STADLER, Pres. & Mgr.
HOWARD M. WEBSTER V. Pres.
H.D. WILLIS, Secy. & Treas.

CHICAGO
1322-28 WABASH AVE.
TEL. CALUMET 4390-91

NEW-YORK
67-69 IRVING PLACE-18th ST.
TEL. GRAMERCY 1746

PHOTOGRAPHS WILL SELL YOUR GOODS

For a full decade we have specialized in the work of sampling by picture. The PHOTOGRAPH, unquestionably the truest illustration, has been the nucleus of our effort. Its application to the China, Glass, Pottery and Brass lines has proven most successful. Two equally well equipped plants. We solicit your patronage for the one most convenient for you.



FACSIMILE OF
LABEL

MADE IN AMERICA

Liquid Bright Gold

OVERGLAZE **COLORS** UNDERGLAZE

LIQUID LUSTRES—OXIDES and BODIES
for DECORATING and COLORING

POTTERY GLASS ENAMELWARE CLAY PRODUCTS

The Roessler & Hasslacher Chemical Company
WAREHOUSE, EAST LIVERPOOL, OHIO
Harry W. Smith, Manager
MAIN OFFICE } 100 William St., New York

Please Mention POTTERY AND GLASS When Writing Advertisers

HANOVIA

Chemical and Manufacturing Co.

Manufacturers of

Liquid Bright Gold

LIQUID BRIGHT GREEN GOLD
LIQUID BRIGHT SILVER
LIQUID BRIGHT PLATINUM
LIQUID BRIGHT COPPER

AND OTHER SPECIALTIES FOR HIGH CLASS
China and Glass Decoration

Lustre Colors
IN ALL SHADES

Liquid Burnish Gold NEW! DESERVES ATTENTION!

A substitute for Burnish Gold in powder
Ready for use, easy to work, reduces cost of Labor

Works and Main Office: New York Office:
233 to 239 N. J. R. R. Ave. Hudson Terminal Bldg.
NEWARK, N. J. 30 Church St.

WE ARE HEADQUARTERS

FOR A FULL LINE OF

POTTERS CHEMICALS

INCLUDING ALL

**METALLIC OXIDES, FELD-
SPARS, PLASTER WHITINGS,
PARIS WHITES, BORACIC
ACID, CLAYS, ETC.**

**WRITE TO-DAY FOR
PRICES AND SAMPLES**

THE **HARSHAW FULLER & GOODWIN CO**
CLEVELAND NEW YORK

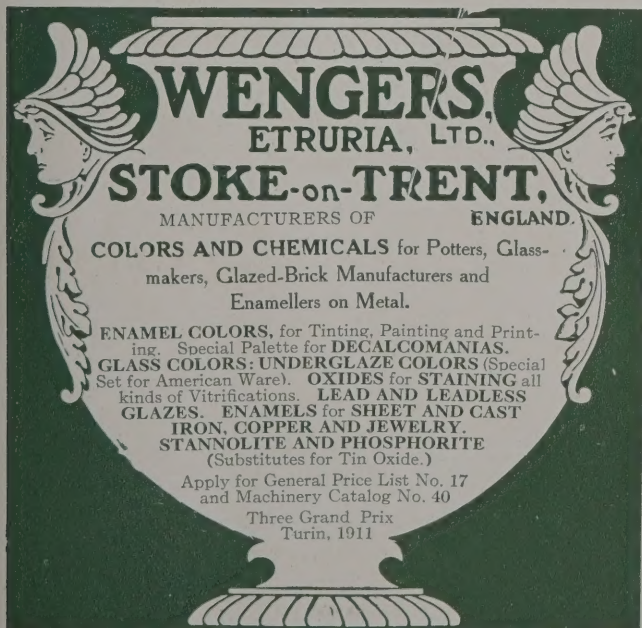
For The Supply Man

SIX GOOD	Elements of Glass and Glass Making	\$3.00
BOOKS THAT	Tables of Analyses of Clay	\$2.00
ARE ESSENTIAL	Clay Glazes and Enamels	\$5.00
TO YOU AND	Glass Manufacture	\$2.00
YOUR	*Grand Feu Ceramics (On the making of	
BUSINESS—	Hard Porcelain)	\$5.00
GET THEM	*Coloring and Decoration of Ceramic Ware	\$2.00
NOW	(Those marked with an asterisk are postpaid.)	

Huott Publishing Company

395 Fourth Avenue

New York



WENGERS
ETRURIA, LTD.,
STOKE-ON-TRENT,
MANUFACTURERS OF ENGLAND.
COLORS AND CHEMICALS for Potters, Glass-
makers, Glazed-Brick Manufacturers and
Enamellers on Metal.
ENAMEL COLORS, for Tinting, Painting and Print-
ing. Special Palette for DECALCOMANIAS.
GLASS COLORS: UNDERGLAZE COLORS (Special
Set for American Ware). OXIDES for STAINING all
kinds of Vitrifications. LEAD AND LEADLESS
GLAZES. ENAMELS for SHEET AND CAST
IRON, COPPER AND JEWELRY.
STANNOLITE AND PHOSPHORITE
(Substitutes for Tin Oxide.)
Apply for General Price List No. 17
and Machinery Catalog No. 40
Three Grand Prix
Turin, 1911

PRODUCERS OF

CONNECTICUT FELD SPAR

For Potters, Glassmakers, Enamellers, etc.

GROUND, IN BAGS OR BULK
FOR

IMMEDIATE SHIPMENT

DIRECT FROM OUR OWN MINES AND MILL

ALSO

Ammonia Fluoride	Calcined Blue Vitriol
Antimony Needle	Powdered
Arsenic, White, Red, Yellow	Hydrofluoric Acid
Borax, All Kinds	All Strengths
Boracic Acid, All Kinds	Iron Chromate
Chrome Oxide, Green	Powdered
Copper Oxide	Manganese
Black and Red	All Kinds and Sizes
	Pumice Stone
	All Grades
	Zinc Oxide

JOHN C. WIARDA & CO.

MANUFACTURING CHEMISTS

280 Green Street

Brooklyn, N. Y.

Theodore Haviland & Co.

NEW YORK

SUITE 316

Fifth Avenue Building

200 FIFTH AVENUE

Are now showing new
designs for 1912

From

Theodore Haviland

Limoges.
FRANCE.